# 

AUGUST - 1954 - VOLUME 22 - NUMBER 8



John L. Grant, new offset superintendent at GPO, and Public Printer Raymond Blattenberger look over an offset press sheet. (See page 5)

On this issue

Offset at GPO • Litho Profit Margins Studied
Estimating and Sales Specs • Report on Texas Show

# Senelith Inks

Were the first lithographic inks made from dyestuffs treated with sodium tungstate for better sunfastness and are still leading with their outstanding resistance properties

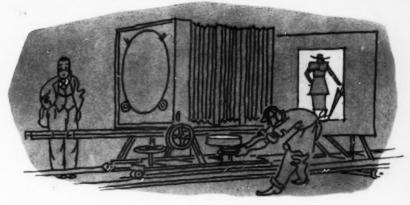
Our booklet "Inks, Lithographic and Printing" may be obtained on request We can make delivery of aluminum plates within three weeks after receipt of order.

#### The Senefelder Company, Inc.

"Everything for Lithography"

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# You cannot **AFFORD** to operate



# an ANTIQUE camera department

If your camera equipment is antique, you cannot hope to compete with today's new, speedy, precise, technically improved graphic arts equipment . .

Black and white or color, today's low cost, high quality competitive lithography is being produced by modern shops with modern equipment - with the latest, the newest and the finest in lithographic cameras.

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zation. So begin now - get rid of your antique cameras! The three Robertson models shown below are the last word — for top quality black and white (The Seventeen) and for precision color work. Place your order today with any of the strategically-located Roberts & Porter offices below. But for your own sake, do it now! You simply cannot compete if your camera equipment is obsolete!

#### THE SHOOTING STAR

A complete package precision camera available in 24" film size, including lens, electric timer and shutter control, flash lamp, motor driven focusing, electric lensboard move-ment, vacuum film holder, ground glass, precision plate bars with three point system, screen mechanism, screen elimination device, glass screen compensator, off-the-floor lamp carriers, tilting glass covered copyboard with transparency opening and positive holder with three point system.

> Complete price-\$6000.00 FOB Chicago, III.





#### THE TRI-COLOR

A complete package precision camera available in 31" and 41" film sizes (larger sizes on special order) including lens, electric and shutter control, automatic flash lamp, motor driven focusing system, electric lensboard movement, swinging vacuum film holder with foot switch, swinging ground glass, plate bars with three point system, screen mechanism, screen elimination device, tilting glass covered copyboard with trans purency opening and remote controlled oscillating positive holder with three point

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#### THE SEVENTEEN

A camera completely equipped with every feature essential to fine reproduction, combined in one, ready-to-operate package.

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Model A —With stayflat back, no screen mechanism.

mechanism Model AC-Stayflat back, with screen

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#### FOTOSETTER

This means to you, Mr. Printer, that you save . . .

- 1. As much as 90% on the number of fonts.
- 2. 90% on the number of magazines.
- 3. 90% of the time needed for handling the 16 extra fonts and
- 4. 90% of the space required to store magazines and magazine racks. Here's why:

At the turn of the lens turret dial, the Fotosetter machine can provide thirteen sizes of each of two different type faces from Two fonts of 12 point Fotomats. Compare this saving and flexibility with your present methods of setting type on conventional casting equipment.

These savings of time and money are an exclusive advantage of the circulating matrix principle utilized in the Intertype Fotosetter photographic line composing machine, which sets type directly on film from 4 to 36 points inclusive.

If it isn't made by Intertype it isn't a Fotosetter

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Chicago, San Francisco, Los Angeles, New Orleans, Boston
In Canada : Toronto Type Foundry Co. Ltd., Toronto
Montreal, Winnipeg, Vancouver, Halifax







# Moderny LITHOGRAPHY



#### THE COVER

The Government Printing Office in Washington is taking a fresh look at offset lithography. Setting up a new offset division, and replacing obsolete equipment with modern offset machinery are steps in the new program. The Public Printer tells about it starting on page 35.

ROBERT P. LONG Editor

JOHN A. NICHOLSON Advertising Manager

CHICAGO OFFICE 333 North Michigan Ave.

> Livnographic Then wile al



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#### MODERN LITHOGRAPHY

VOLUME 22. NUMBER 8

AUGUST, 1954

SUBSCRIPTION RATES: One year, \$3.00; two years, \$5.00. Canada and Pan America, one year, \$4.00; two years, \$7.00. Foreign, one year, \$7.00; two years, \$12.00. Group subscriptions (U. S. only) Four or more entered as a group, \$2.00 each. (May be sent to different addresses.)

WAYNE E. DORLAND, President. Published monthly on the 15th by Industry Publications, Inc., New York, N. Y. Advertising and Editorial Office, 175 Fifth Ave., New York 10, N. Y. Advertising rates made known on application. Closing date for copy—15th of the month previous to date of issue. Reentered as Second Class Matter May 12, 1953, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

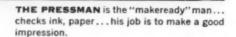
Address all correspondence to 175 Fifth Avenue, New York 10, N. Y.

# PAPER is the base of the job

# TICONDEROGA

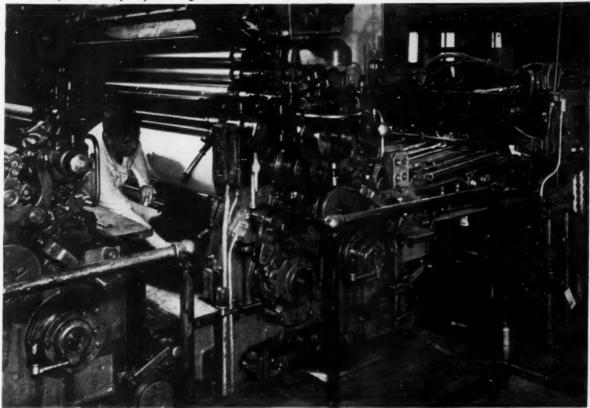
A paper that makes the best of fine letterpress and offset printing. Watermarked Ti-Text is the choice for quality work at low cost... the logical paper for booklets, programs, announcements, and similar literature.

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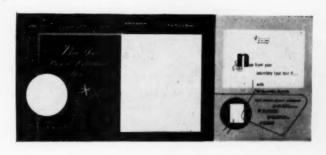
BOX ROVER BOND

Greater Opacity Brighter Color Touch and Sound of Quality

for selling more and better printing

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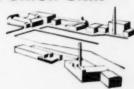
Beautiful 4-color presentation

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This FREE, 48-page booklet contains all sorts of helpful hints and valuable information that can save you time and money!

bulk, moisture balance, pick strength, and so on. For your free copy, write "How to lithograph coated offset paper", Kimberly-Clark Corporation, Neenah,

Wis. Supplies are limited, so write now!

# Kimberly-Clark invites you to match your printing ideas with these-and win a \$50 Bond!

#### Slick flx for broken fin

When the channel entrance fin for the em quad matrice channel on one of our Linotypes broke, our operator came up with a pretty slick temporary fix. Not having a spare part on hand, he took the channel entrance fin off of the pi channel entrance, and placed it where the broken fin had been. Then taking a piece of two point brass rule, he cut out a temporary replacement fin, and put it in place. Although not a perfect fit by any means, it served the purpose and enabled us to get production from the machine until the ordered replacement fin arrived.

John Blair, Foreman Composing Room, Advocate Printing Co., Newark, Ohio

#### Hot idea for sticky ink tube caps

We have all tussled with a stuck cap on a tube of ink at one time or another, and in many cases twisted the tube out of shape or burst the side, while the cap remains secure. This cap can very easily be removed by holding it over the flame of a lighted match until the cap is very cap (so as not to burn fingers) and turn. The cap removes easily, and the tube is not twisted out of shape.

Terry A. Barker, Giles Press, Salt Lake City, Utah

#### Uses colored pencils for typesetting instructions

The use of colored pencils for marking instructions to line-casting operators can prevent a great deal of confusion and save considerable time. Indications of type size, type face and line length are easy to distinguish and seldom misread when a brilliant red pencil is used. The color scheme can be extended to simplify separation of type sizes where the large mass of copy is to be set in one size with headings in a larger size, and explanatory notes and similar material in smaller size. By using red for marking body type, green for the larger size and blue for the

smaller, the operator can quickly select the copy to be set in the size with which he is working. Indications for caps, italics, bold face, etc., are seldom overlooked when marked with color.

Leon V. Gonigam, Mech. Supt., Republican-Times Printing Co., Ottawa, Ill.

#### It's easy to cut small labels

The problem of cutting labels that are too small for the cutter can be solved. Set your form four or more times depending on the size and quantity wanted. Insert a type-high cutting rule (2 picas longer than the length of the finished label) for each label in the form. Cut stock large enough for easy handling on the press. To finish, place a piece of chip board, the same size as the stock, on top and bottom to make handling easier while cutting; then cut back edge first, guide edge last. For a more exacting job, run type first, then cutting rules. With this system, other similar problems can also be solved.

> Karl C. Herold, Proprietor, Herold Printery, Woodside, New York

#### Cash in your printing idea win a \$50 Bond

Each month we mail out four to eight \$50 bonds for new ideas. More than \$3,000 in bonds has already been awarded for ideas used in our magazine "Swap Ideas" advertisements!

If your idea has helped you and will help other printers, it deserves a try for a \$50 bond. If you've won once—you are eligible to win again! Just send your idea to "Let's Swap Ideas", Dept. ML-84, Kimberly-Clark, Neenah, Wisconsin. For each idea used in our magazine advertising, we will give the sender name credit and a \$50 United States Savings Bond.

All ideas contributed become the property of Kimberly-Clark for use in any printed form. In case of duplicate ideas, only the first received is eligible for the award. This offer supersedes any offer published in previous advertisements, and continues for two months only.

#### There's a Kimberly-Clark Coated Printing Paper For You!

Now, a coated paper to meet every offset and letterpress need—from the highest quality paper for the very finest in reproduction, to the thriftiest, biggest-value paper for volume runs. There are eight Kimberly-Clark grades in all, and they are all available in cases or handy carton packs. If you'd like samples of any one—or all eight, your Kimberly-Clark distributor is the man to see!

#### For Offset:

Prentice Offset Enamel Lithofect Offset Enamel Shorewood Coated Offset Fontana Dull Coated Offset

#### For Letterpress:

Hifect Enamel Crandon Enamel Trufect Coated Book Multifect Coated Book



Kimberly-Clark

don't fix 'em - Jiffix 'em

## faster fixing with Jiffix

the lightning-fast liquid fixer for all film and paper



2 minutes with Jiffix 8 minutes with ordinary hypo

JIFFIX IS 4 TIMES PASTER than an ordinary hypo bath.

A fresh solution will fully fix and harden your film in only 2 minutes!

Check the chart—see how much time you save on each batch of film you fix:

TYPE FILM	APPROXIMATE FIXING TIME IN FRESH JIMIX SOLUTION	APPROXIMATE FIXING TIME IN
Process	26 seconds	42 seconds
Fine Grain	100 seconds	430 seconds
Superfast Pan	100 seconds	430 seconds
Standard Pan	120 seconds	480 seconds
Orthochromatic	120 seconds	480 seconds

#### EXTRA ECONOMICAL FOR PHOTO-MECHANICAL FILM

You may dilute Jiffix up to 11 times . . . films still clear in 25 to 30 seconds. You can renew the solution often, at low cost!

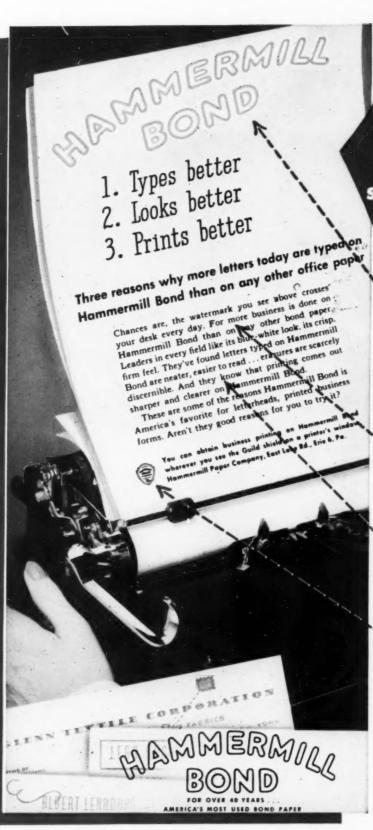
For continuous tone prints—
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Manufacturers of Medicinal, Photographic, Analytical and Industrial Fine Chemicals



Your customers
will see this ad
in Time Aug. 23
and in the Sept. 11
Saturday Evening Post

And they'll be glad to see this watermark on the jobs you print for them

This statement can be true of only one watermarked bond!

This you know better than anyone

Is your Juild shield where new customers will see it?



better lithography for all lithographers
researched in an atmosphere of practical experience
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TECHNICAL FOUNDATION, INC.

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it's a Fraser Paper ...

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SNOWLAND BOL



PACKAGED FOR PROTECTION in our strong, flexible, moisture-resistant laminated wrapper, and sold by leading merchants.

FRASER PAPER, Limited

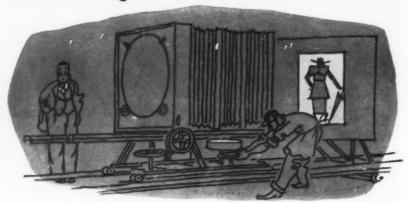
SALES OFFICES NEW YORK, Cleveland, Chicago

MILL Madawaska, Maine

### Do you run an

# ANTIQUE GALLERY?

IF YOU THINK that your antique equipment is efficient in producing either high quality or high volume work, you haven't seen ROBERTSON'S modern cameras. Obsolete platemaking equipment cannot be expected to compete with this modern ROBERTSON equipment in producing the demands made by today's Graphic Arts customers. Check to see if your gallery is antiquated.



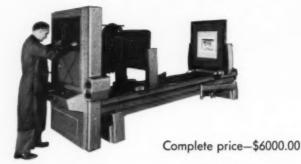
# ····or are you ready for COLOR?

Low cost, high quality, volume production of process color is in demand today—and the demand will become even greater. The new, faster, more economical process color techniques cannot be adapted to obsolete equipment. Compare your present camera equipment against the outstanding features of today's modern all-metal ROBERTSON cameras.



#### THE SHOOTING STAR

A complete package precision camera available in 24" film size, including lens, electric timer and shutter control, flash lamp, motor driven focusing, electric lensboard movement, vacuum film holder, ground glass, precision plate bars with three point system, screen mechanism, screen elimination device, glass screen compensator, off-the-floor lamp carriers, tilting glass covered copyboard with transparency opening and positive holder with three point system.



Both the SHOOTING STAR and the TRI-COLOR cameras are fast enough for high volume black and white work—fully adaptable to process color and masking techniques — have precision resetting calibrations to 1/1000ths of an inch — have motor driven focusing systems.



#### THE TRI-COLOR

A complete package precision camera available in 31" and 41" film sizes (larger sizes on special order) including lens, electric timer and shutter control, automatic flash lamp, motor driven focusing system, electric lensboard movement, swinging vacuum film holder with foot switch, swinging ground glass, plate bars with three point system, screen mechanism, screen elimination device, tilting glass covered copyboard with transparency opening and remote controlled oscillating positive holder with three point system.



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Kromekote Cover
(Cost Coaled 2 Sides)
Kromekote Postcard
(Cost Coaled | 3ide)
Kromekote Postcard
(Cost Coaled | 3ide)
Kromekote Postcard
(Cast Coaled 2 Sides)
Kromekote Box Wrap

#### DRUM FINISHED PAPER

Colorcast Bax Wrap Colorcast Gift Wrap

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Hingefold Coated Cover Refold Offset Cover

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UNCOATED BOOK Garamond Antique Garamond English Finish Garamond Text (W. M.) Wedgwood Offset Pasadena Offset

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Ariel Cover Cordwain Cover

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#### PRESSBOARD

Champion Pressboard **Imitation Pressboard** 

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# The Champion Paper and Fibre Co.

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For full information on how this advertisement was produced, write our Advertising Department, Hamilton, Ohio



## Even in Hot and Humid Colombia "3M" Plates give perfect performance

It gets steaming hot in Colombia, South America, in the North Torrid Zone. This time of year, temperatures are in the 90's... rainfall goes as high as 125 inches yearly. Tough conditions for offset printers! Yet Mr. D. H. Bruce, of the Printing Department of a large South American Petroleum Company, reports: "We have found that '3M' Plates have given us on many occasions runs of more than 100,000 copies. On account of the lesser time of exposure, we have saved 50% in power. The clearness is also much better than that of zinc sheets used by us."

#### Perfect "all-weather" plates

Even under the hottest, most humid weather conditions, "3M" Pre-sensitized

All-Aluminum Photo-Offset Plates won't oxidize . . . won't scum. They give you con-sistent deep-etch quality results every time. Furthermore, they help eliminate many of Furthermore, they help eliminate many of your day-to-day troubles no matter what the weather: Pre-sensitized, "3M" Plates can never give you coating problems. There's never any need to vary your exposure or development times—consistent results constantly! And "3M" Plates need no gumming on press stops; will not oxidize on the press. Why not let us show you how "3M" Photo-Offset Plates can solve your printing problems in hot humid weather—can give you consistently better results the year round. There's no obligation—just write on your

There's no obligation—just write on your letterhead to Dept. ML-84, 3M Company,

#### 3M Photo-Offset Plates

World's largest selling Pre-sensitized All-Aluminum Photo-Offset Plates

The term "3M" is a registered trademark of Minnesota Mining and Manufacturing Company, St. Paul 6, Minn. General Export: 122 E. 42nd St., New York 17, N.Y. In Canada: London, Ontario, Canada.

#### Quick facts on "3M" Plates

Develop without a darkroom! "3M" Image Developer works in approximately one minute . . . gives you a visible, long-life image without need of special darkroom!

#### Use "3M" Plates on these presses:

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Multilith and Davidson: Plates supplied for Pin Bar, Serrated, or Straight-Edge grippers in all popular sizes.

#### PRESSMEN'S

# INK HANDBOOK

by H. J. Wolfe

272 Pages

#### CONTENTS

\$4.50 in U. S. A. \$5.00 Foreign

Chapter

- Properties of Inks... Review of physical characteristics; general types of inks; steps in manufacture of inks; definition of terms.
- Purchasing Printing Inks... Ink requirements and specifications; "doctoring inks"; selecting your supplier; estimating ink consumption for offset work and letterpress; ink coverage chart.
- The Private Ink Plant . . . Analyzing some of the misconceptions as to the advantages of operating your own ink plant; discussion of the "basic ink system."
- 4. Manipulation of lnk... Color matching and what the pressman can safely do to "adjust" inks; ink storage, shelf life; additions of reducer, drier, varnish, etc.; improving body.
- 5. Inorganic Pigments.. Properties and characteristics of pigments as they affect inks; discussions of natural and manufactured mineral pigments; charts showing properties and uses of ten mineral pigments and 18 important inorganic pigments.
- Organic Pigments... History, preparation of intermediates; charts showing properties and uses of more than 45 important organic pigments; classification of dyestuffs.
- 7. Black Pigments . . . General discussion; characteristics and manufacture; lampblack; furnace black; thermal decomposition blacks; mineral black; manganese black; graphite; iron oxide black.
- 8. Printing Ink Vehicles . . . Vegetable drying oils; linseed oil and linseed oil varnishes; lithographic varnish; chinawood or tung

Chapte

- oil; soybean, oiticica oil; vegetable semi-and non-drying oils; alkyd, fish, rosin, fatty acid, mineral oils; pitch varnishes.
- Driers and Drying . . . The six methods of drying; theories of drying; paste driers, japan driers; concentrated driers; cobalt driers.
- 10. Letterpress Inks... Ink classification, specification of stock; job press inks; automatic press ink; flatbed cylinder press inks; web press inks; required properties of the inks; relation of ink to stock; inks for various stocks and their requirements; halftone black inks and process inks.
- Lithographic Ink . . . Requirements and characteristics are given for lithographic inks; offset printing inks; dry offset printing inks, etc.
- 12. Intaglio Printing Inks... Requirements of inks for intaglio printing; copper plate engraving inks; steel plate engraving inks; stamping inks; photogravure inks; rotogravure inks; classification of rotogravure inks.
- 13. New Types of Inks... Thermosetting inks; synthetic litho inks; hot wax inks; aniline inks; steam-set or moisture set inks; pressure set inks; silk screen inks; metallic inks; water color inks.
- Testing of Inks... Equipment needed; dry color testing for strength; resistance, permanence, particle size, etc.
- 15. Ink Problems and Remedies . . . Ink difficulties encountered in letterpress and lithographic printing are detailed, listing the symptoms, causes and suggested remedies. Glossary

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17
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Enclosed is our check for \$4.50 (Foreign and Canada \$5.00). Please send me one copy of the PRESSMEN'S INK HANDBOOK. It is understood that I may return the book within ten days for full refund.
COMPANY
ADDRESS

## in selecting an offset paper check its—

# performance figures

CLAIMS are all very well. There's nothing against claims . . . if the paper lives up to them.

But that's a trial-and-error method. There's a better way, today. All you do is compare actual performance records of any paper you are considering . . . with the established industry standards.

St. Regis Rocket can make claims—some rather impressive ones. But you don't have to rely on them alone. For St. Regis furnishes performance records on its Rocket grade. See below.

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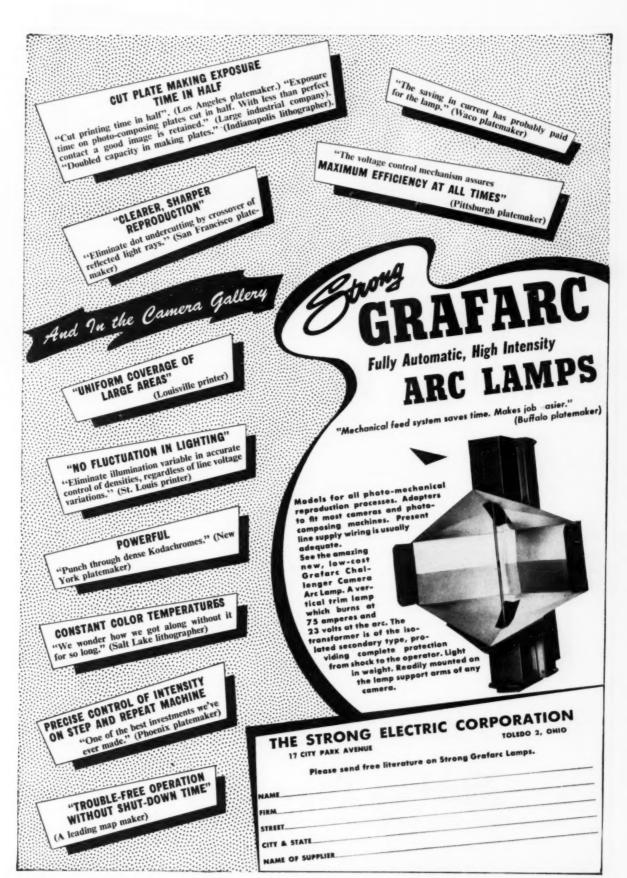
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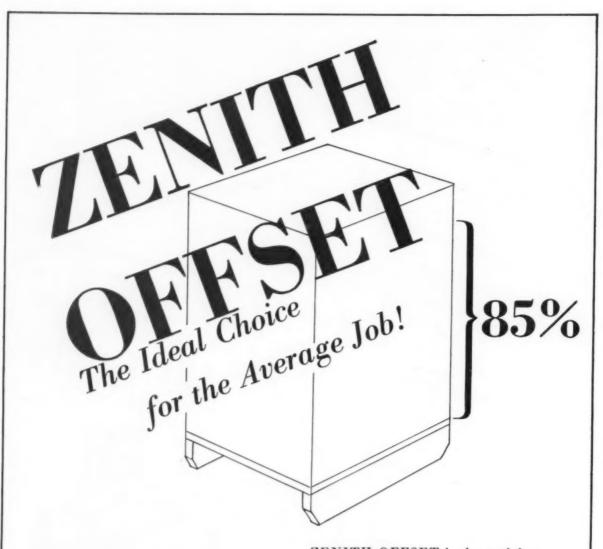
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THE printing press is well known as one of the most potent tools for freedom. It is equally potent as a weapon for subversion. The federal government last month decided to start keeping tabs on printing presses in the hands of subversive organizations. Congress passed a law requiring those organizations listed as subversive to file information on printing equipment which they have. The President was expected to sign the bill into law.

There have been rumors now and then about some of the equipment these organizations operate, and it will be a good thing to smoke out the authoritative information. We do not know as yet whether such information will be made available for publication, but if so, it will be interesting for lithographers and printers to see to what extent the medium of the printing press is being leaned on by the enemies of freedom in this country.

It seems a little left-handed to try to control the weapons of these subversive groups, while still permitting the organizations themselves to continue on a legal basis. It is ironic that those who would destroy the freedom of the press still may use the press to spread their doctrine. The spotlight of federal law enforcement officers on their presses may curb their activities a little, however.

USTICE is priced high. Lawyers, of course, have never come cheap, and there is an additional cost in 12 states, including New York, that makes going before the bar a costly procedure.

For in these states it still is required that all briefs and records of the proceedings be printed. "Printed," in this context, has come to mean the letterpress process. That can be expensive, considering the length of some trials and the increasing cost of type composition. A solution is indicated, and it is noteworthy that an influential committee has given the lead that alert lithographers could do well to follow. The Temporary State Commission on Courts (in New York) has estimated that savings up to \$300 per case could be effected by having court proceedings printed by offset duplicating processes.

Lithographers may see in the use of typewritten composition in combination with the new cheaper plates (pre-sensitized and others) an excellent chance to get a share of this court business.

It will pay to watch court rulings in your state if it is one of the 12, because a change in the interpertation of "printing" might open up an important new source of continuing business.

AFTER a little breather for a couple of months, the schedule of lithographic and graphic arts meetings, conclaves, conventions, get-togethers, caucuses, assemblies, ingatherings, convergences, forgatherings, reunions, convocations, and symposia is resuming this month. In fact, maybe even while you are reading this, the first of these assemblages is assembling. That would be the Craftsmen in Philadelphia, August 8-11.

Of principal importance to lithographers is the NAPL convention in New York, September 22-25. For those who prefer to lithograph sheet metal, there's a forgathering too: The National Assn. of Metal Decorators, Atlantic City, October 4-6.

The Photo Engravers get together in St. Louis October 11-15. Printing Industry of America this year meets the week of November 15 in Detroit.

Then there are scores of meetings of local and regional importance, far too numerous to mention.

You can pay your money and take your choice.

## Net Profit in Lithography Analyzed; Survey Shows Narrow Margin

By W. Floyd Maxwell

Executive Director, Lithographers National Association, New York

Before the LNA Convention, June, 1954

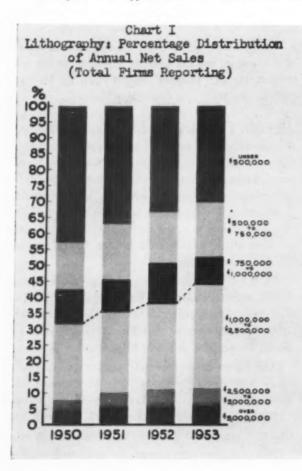
IN ORDER to approach the general subject of more successful management, it would be both interesting and instructive to provide some yardstick, to indicate just how successful our management has been in the immediate past. Industry figures on net profits to net sales provide the basis for one such yardstick.

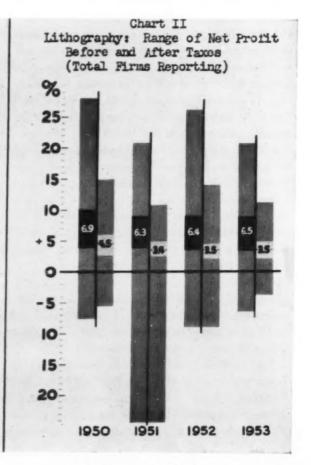
We express our appreciation to

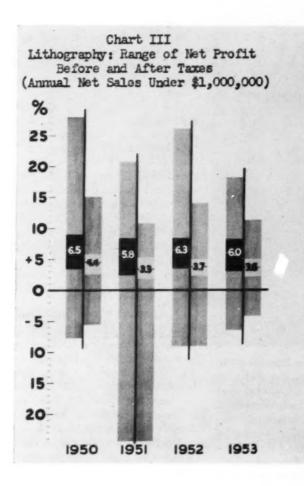
the lithographers who completed and returned our questionnaire form. Particularly, do we wish to express our appreciation to the officers, and to the general membership of National Association of Photo-Lithographers for their participation in this survey.

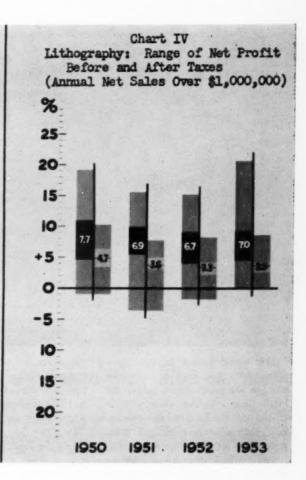
While we should like to have secured information on net sales in dollars, and net profit, both before and after taxes, in dollars, it had been indicated by past experience that a request for such dollar information would have reduced materially the number of questionnaire returns. We did not request, therefore, any dollar information.

First, we asked that, for the years 1950, 1951, 1952 and 1953, the lithographer check the sales bracket which represented his net sales. These









sales brackets were as follows:

- 1. Net sales under \$500,000
- 2. \$500,000 to \$750,000
- 3. \$750,000 to \$1,000,000
- 4. \$1,000,000 to \$2,500,000
- 5. \$2,500,000 to \$5,000,000 and
- 6. Net sales over \$5,000,000

Second, we asked for the percentage of net profit before taxes. Third, the percentage of net profit after taxes, and fourth, the approximate percentage of total net sales, represented by the sale of lithography.

In response to our questionnaire we received a total of 224 reports, of which 191 could be used as the basis of this report. What did these 191 reports disclose?

As to the trend of net sales, Chart I presents the 4-year record. The bar diagrams on this chart show for the years 1950, '51, '52 and '53 the percentage of the *number* of reports which fell in each of the six sales brackets I have previously referred to.

In 1950, 61 reports (or 31.9% of the total) showed net sales of over \$1,000,000; in 1951, 35.6%; in 1952, 38.2% and in 1953, 44.0% showed net sales of over \$1,000,000.

While there were, of course, variations around the average, this chart clearly disclosed the fact that, whatever our net profit position was, this on the average was a period of substantially expanding sales for lithographers generally. And, if our profit position was unsatisfactory, such an unsatisfactory performance did not result from a declining sales market. The heavy lines across the bars, and connected by dotted lines show the \$1,000,000 net sales division points and emphasize the year-to-year sales growth for these 191 reporting firms. So much for our sales survey.

We turn now to the question of net profits before and after taxes and as related to net sales. Chart II shows, for the total number of reporting firms, the range of net profits, both before (left-hand bars) and after taxes, (right-hand bars) for 1950; '51; '52 and '53. Each vertical bar shows the maximum range of the reports—from the lowest to the highest figure.

For net profits before taxes, the black middle section of the vertical bars - and for net profits after taxes the white middle section of the vertical bars - represent the maximum range of the middle 50% of the reports. The lower and upper gray sections of all the bars represent the lowest 25% of the reports and the highest 25%. Sections of the bars extending below the horizontal zero (0) line represent net losses and those sections, above the zero (0) line, net profits. It was necessary to adopt some such charting method as this because of the extreme variations in the reported profits figures and the almost complete absence of any tendency to cluster around some particular percentage figure.



The white figures in the black areas of the four bars represent the average net profit before taxes; the black figures in the white sections of the other four bars the average net profit after taxes for all firms reporting—not just the middle 50%.

For the four years covered by the chart, net profits before taxes are as follows: 1950, 6.9%; 1951, 6.3%; 1952, 6.4% and 1953, 6.5%. For the same four years, net profits after taxes are, respectively—4.5%; 3.4%; 3.5% and 3.5%.

Charts III and IV depict information similar to that shown on Chart II, but with this one difference -Chart III represents those firms whose annual net sales were under \$1,000,000 while Chart IV represents those firms whose annual net sales exceeded \$1,000,000. You will note that here we have combined the reports for the 3 sales brackets (see Chart I) under \$1,00,000 sales and, similarly, the 3 sales brackets over \$1,000,000 sales. This was done in part to simplify the presentation but more importantly because in one or two of the six sales brackets the number of reports was not, in our opinion, large enough to yield a valid picture of average net profits in that smaller sales bracket.

While, in general, these two charts exhibit somewhat similar characteristics, there are some interesting differences. With one exception (net profits before taxes [left-hand bar] in 1953) the larger companies exhibit a narrower range at both extremes than do the smaller companies. Again, in 1953, none of the 84 firms reporting net sales of over \$1,000,000 showed a net loss for the year, either before or after taxes, while for all of the other years shown on the two charts, net losses were reported.

You will note that for each of the four years shown on Chart III, there is a substantial overlap between the black and the white sections of the bars - the middle 50% before taxes and the middle 50% after taxes. For the larger companies, this same pattern of overlap holds for the year 1950 but not for 1951, 1952 and 1953. Since, on our questionnaires, we did not ask for information on the payment of taxes on excess profits, we cannot speak with complete assurance but it seems likely that for the larger companies in 1951, '52 and '53 the divergence between the black and the white areas reflects primarily the effect of the excess profits tax. This tax, I am sure you do not need to be reminded, became effective July 1, 1950, or approximately the beginning of the Korean

Our inspection of the individual

reports discloses, as would be expected, that many firms which enjoyed an unusual sales growth during these years paid substantial excess profits taxes by reason of the provisions of the tax law relating to such tax liability. For such companies, a heavy tax load will have been lifted for the current year since the excess profits tax was discontinued as of January 1, 1954.

As final comment on these two charts, and despite the differences we have just been discussing, both the level, and the trend, of average net profits after taxes show similarity rather than dissimilarity between the smaller companies and the larger companies which participated in this survey.

Charts V and VI are designed to throw some light on the question of just how satisfactory a 3.5% return after taxes really is—how well do we stand in comparison with other industries? The comparative figures on these two charts are based on information published in the Federal Reserve Bulletin for April 1954.

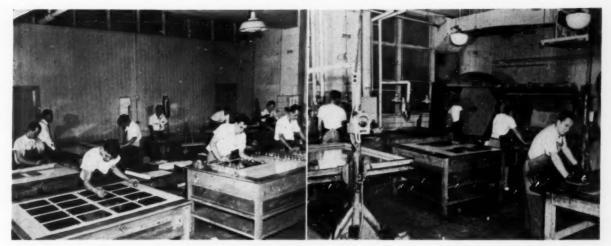
The line next to the top on chart V shows for 1950 to 1953 the annual net profit after taxes for Total Manufacturing and is based on the reports of 200 selected companies. Of these 200 companies, 94 represent the production of Non-Durable Goods and 106 companies, the production of Durable Goods. The bottom line represents the average net profit after taxes for Lithography.

Chart VI covers the group of selected industries for which information is published in the Federal Reserve Bulletin, their net profits after taxes for the same four years—and again based on net sales. The line, at the bottom, represents Lithography. Most of these industries represent important lithographic markets.

In the light of these comparisons, we leave it to you — just how satisfactory is our industry average of 3.5% net profit, after taxes.

Net lithographic sales through 1953 continued our record of yearto-year growth. For these reporting companies, dollar profits after taxes increased on the average along with

(Continued on Page 105)



Left: Part of the negative stripping room; right: A section of the plate room.

## Offset Comes of Age in the GPO

#### Efficiency improved with formation of Offset Division in Washington

#### By Raymond Blattenberger

Public Printer of the United States\*

WE HEAR a great deal of talk these days about partnership of lithography with the other printing processes. "The wedding of lithography and relief printing." "Offset as a member of the team." I think such clichés come mostly from letterpress printers, and that they are somewhat grudging admissions that offset has developed enough

to be admitted to partnership, but more often than not—in mixed houses, at least—as a junior partner. Offset, this growing young giant, has no uncertainty about its place in the scheme of things. The offset printer is ready and willing to contend for equal rights on equal grounds, and wants to remove all the restrictions that grew up — however naturally — in the letterpress printing houses where offset had been introduced as an innovation.

#### Offset Retarded

In my studies of the conditions surrounding offset printing in the Government Printing Office, I dis-

\*Before the Twin Cities Litho Club, Minneapolis, Minnesota, June 3, 1954.

Left: A section of the offset copy preparation unit; right: Opaquers in a small section of negative room.







One of the first Intertype Fotosetters was installed at the GPO and has been in constant use, principally for offset work. Offset superintendent John L. Grant is shown watching operator Francis

McDaniels at the keyboard. Right: view of Fotosetter correction and makeup operations.

covered that its full development and utilization were being hampered by an organization set up when offset was first introduced there in 1926.

The Government Printing Office had an ideal opportunity to take the lead in the relatively new photolithographic process. It had a large photoengraving section, equipped with cameras and staffed with personnel who knew how to make negatives and handle photographic copy. Opaquing and stripping were nothing new to them. Grouping camera copy was old stuff. It had a layout section accustomed to organizing loose ends of copy and arranging it in an effective manner. We had a staff of chemists, inkmakers and other laboratory people in our Division of Tests. The Office had a head start on almost any other letterpress printer going into the offset business. I think we have muffed some of our chances.

When I came to the Government Printing Office in 1953, the organization was practically unchanged from the 1926 set-up as far as the relation of the letterpress and offset operations were concerned. Negative-making, opaquing and stripping were under the supervision of the photoengraving foreman, platemaking under the offset press foreman. Sometimes the chief photographer made

negatives, enlargements, reductions. separations, or photoprint copy. Operation of the first test Fotosetter in the country was put under the G.P.O. Superintendent of Composition. Workers in the various offset sections were selected and assigned by supervisors responsible both for letterpress and offset functions. During a 25year period, at least a few old-line division heads, who had no deep interest in offset, and little knowledge of it, were making decisions and policy. Offset pressmen were graduates of the letterpress division, selected by the letterpress superintendent. Very recently, indeed, we were buying flat-bed cylinder presses to augment the existing complement of 185 letterpresses, at the same time that our 15 or 16 offset presses were so overloaded that probably threefourths of all our procurement of printing was for lithography. We were also printing on this letterpress equipment some jobs which were, by their nature and character, naturals for offset.

I realize that all this sounds like an indictment of our previous organization, but it is not intended to be so, and I think there was considerable justification for what was being done, as I shall hereafter attempt to show. If the situation has been changed and I think it has changed and will change even more — it was through taking a different outlook and applying new standards and a new emphasis. It was recognition of the slow but steady changes in the kind of orders we get, the kind of copy we receive, and the changing requirements of the agencies.

The trend toward lithography, and the action to give it full partnership with letterpress in the Government Printing Office, would have been forced on any Public Printer in a little while. The only credit I can claim for the action I have taken is that I saw the wave coming before it knocked me off my feet.

Copy Often a "Mess"

We probably receive the bulk of our offset jobs in what might frankly be called the worst mess imaginable. We have nine or ten reviewers going over the material that comes to us in a bundle, to see what is involved, and what has to be done to it. They order any type that has to be set and make up a general data sheet for each job. Then about 25 copy preparers take over the work of sizing illustrations, pasting up, correcting, folioing and so on. Sometimes it looks as though the agency just scooped up an armful of miscellaneous sheets. pictures, and drawings to order printed in book form. It often includes ordinary typewritten copy,

cold-composition, perhaps some negatives, charts to be reduced from wall size to page size, glossy prints, and anything else that happens to be loose.

On the other hand, it may be carefully prepared Varitype, IBM or Justowriter composition, it may be reprint from a previously printed volume, from negatives on hand, or from good reproduction proofs.

This material develops in various ways. It may start out as mimeographed copy for a limited quantity. It may have been prepared in the agency's office duplication section. Then, suddenly, it is important that a large distribution be made in such a hurry that it is not possible to take the time for any kind of typesetting process. So it becomes camera copy, whether it is suitable or not.

Our own field plants give a wide variety of service to the agencies: Mimeographing, Multigraphing, Multilithing, and cold-type setting. Very often this finds its way back into the main plant for reproduction. Then there are reprints, perhaps with a suitable reproduction medium on hand, or perhaps with only a copy of the volume in question. Work of this type when ordered in a hurry is not for letterpress. These orders have gotten very little advance planning by the agency. They have not

been favored with layout, design, or art handling.

Up to 300 Line Screen

I do not wish to leave the impression with you that everything we do in offset is cheap, indifferent reproduction, although I have seen many that I would not willingly recognize as my own handiwork. We produce some very fine publications with halftone screen as high as 300 lines. A recent job of the latter kind for the Air Force, with high-fidelity reproduction of aerial maps has won high praise for the Office from the agency. Some of the Government's certificates and awards are strikingly handsome. When we are given time and suitable copy, we can turn out a good job.

It seemed to me that if we were ever to get ahead, though, and accord the consideration to offset that it deserves, we had to pull the loose ends of the organization together.

**New Offset Division** 

So, effective March 28, I established a Division of Offset, with responsibility for all offset functions and operations transferred from four other divisions, and vested in a Superintendent of Offset. I feel positive that this action will return dividends in increased efficiency and production through the single centralized responsibility and the elimin-

ation of complexities in the organizational set-up.

Another thing we needed was a better balance between our letterpress and offset equipment, conformable to the needs of the government expansion of the offset end and reduction of letterpress facilities—complete modernization of the new division. We are moving in that direction as fast as we can.

I have gone on record to the commercial printing industry, to the Joint Committee on Printing and to our own people that I do not intend to expand the G.P.O.'s printing facilities. In other words, for every new offset press, I have made up my mind to take out obsolete equipment of equal capacity.

We now have 26 offset presses, in sizes from 22 x 34" to 42 x 58". Ten of them have been installed within the past year, and 18 old letterpresses and one ancient offset perfecter have been removed or earmarked for removal. The Government says I must dispose of material by the bid method, so I still have some of them on my hands. I have six more offset presses on order, which will give your printing office a complement of 32 offset presses.

We have three offset cameras, 40 x 40 and 40 x 48. Two of them are new. We make 90 to 100 plates

Chief cameraman John Donavan loads the copy board on one of the GPO 40 x 40 $^{\prime\prime\prime}$  cameras. Right view shows press foreman

Burgee (left) and offset superintendent  $\mbox{\it Grant}$  examining an offset press sheet.





a day, mostly 42 x 50 and 35 x 45. Last year we ran 120 million impressions from 16,000 plates. Unless I miss my guess, we shall do much better this year with our new organization and improved facilities.

I think, too that the division heads who have been freed of any responsibility for offset can do a better, more intensive job in their own fields.

#### Economies

It is very important that the Office realize all possible economies in order to maintain our pricing schedule in the face of wage increases that have been negotiated recently. We have saved a lot of money during the past year-more than a million dollarsthrough setting up of a business-type budget, transfer of some intermediate-shift employees to day work, and other innovations. These savings encouraged me to take two steps forward that I certainly do not want to retrace: (1) the return to the Treasury of five million dollars of working capital, and (2) a five percent reduction in our scale of prices. I'm going to feel very foolish if I cannot pick up enough from my reorganization to hold the line on charges-wage increases to the contrary notwithstanding. To increase these charges just four or five months after making the first cut in Government Printing Office prices in 20 years is an action which I will do almost anything to prevent. The wage raises I have to absorb are based on the increases being given in the commercial industry.

#### The BIG Job

Now I shall try to explain why offset has shown a tendency to lag a bit in the GPO, why it has taken the role of "little brother" in the offset-letterpress partnership. The principal reason is to be found in the Congressional work, including the Record, which is printed every night Congress is in session. This is our first responsibility and the reason for our original establishment.

The office was created in 1861 to take over all the printing for Congress after about 75 years of experience with procurement that was a complete failure. After a year in the Office, I have had no difficulty in convincing myself that no plant in the world could print the Congressional Record, the bills, hearings, reports, calendars, and other Congressional work as satisfactorily, as promptly, and as economically as they are done in the Government

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Printing Office. This is because we can turn the whole plant over to Congress when necessary, and at other times process departmental work.

The Record is, of course, printed letterpress. Copy starts to flow to the Office about 6 p. m. It is handled just like the printing of a daily newspaper, except that the number of pages is controlled by how much talking the Congress does, and this cannot be predetermined. It may make 16 pages, or 250 pages. The Record, added to the bills, hearings, reports, calendars, and other Congressional jobs, very often uses every operator and typesetter in the house. The Record run is 43,000 and is printed from stereotype plates on three new Cottrell web-fed rotaries. Most of the runs on the other work are short and print directly from type.

Congress may be in session only six months of the year, during which time it often employs every available piece of composing equipment in our plant. It may run a 250-page Record every night for a week. At the end of each session that usually happens. It may meet for 15 minutes and recess, requiring maybe as few as eight pages in the Record. Then

eventually it adjourns for six months, and what happens to our work force? We use it for departmental printing.

I recall that last summer - my first experience with the end of a Congressional session - there were five consecutive days in July when the Record made 254 pages, and a number of other days when it was almost as large. The backlog of bills, reports, hearings, calendars, and miscellaneous forms gets to be terrific when Congress is trying to close up and go home. I remember coming to the Office one morning to find a report that the night shift had locked up just a few less than 1,000 forms, and that the day shift would have to begin dropping them immediately before it would have enough lockup material for even a single chase. There had been 40 pressloads on a single departmental appropriation hearing, with all classes of work proportionately heavy. That's why we use a lot of letterpresses.

So far this session, Congressional demands have not been extraordinary. The Senate had been in session 74 days up to May 1, and the House only 57 days. During this time we printed 8,650 pages in the Congressional Record. Members have introduced, and we have printed 3,385 measures. House and Senate committees have filed 894 reports and numerous hearings. From now on business will pick up and keep gathering steam until the session ends.

Under the basic printing law in 1895, every federal agency is required to requisition its printing from the Public Printer. There were a number of reasons for the law, but the main reason, as I see it, is that this departmental work serves to fill the gap in the Printing Office when Congress is idle. I shall not pretend that all our presses and bindery equipment are needed for Congressional work. They are not. But they are part and parcel of the plan to meet all Congressional requirements and to utilize temporarily idle Congressional printing facilities for departmental production. They are necessary to process the output of

(Continued on Page 103)







William Marting, Pres. S. W. Exposition (left center) hands acissors to U. S. Public P.inter Raymond Blattenberger who cut ribbon opening the exposition. In background, (L. to R.) are: Wailace Van Houten, Pres., Ninth Distr. Craftsmen; Thomas Mahoney, first VP, Intl. Craftsmen; Anthony Manis, Houston; Mark Carothers, Dailas Craftsmen; Robert M. Miller, Houston Craftsmen; and Claude Eadss, Univ. of Texas.

John McMaster, Eastman Kodak Co., Rochester, addresses Litho Clinic session. Next at rostrum is Dr. Paul J. Hartsuch, IPI, addressing banquet. Group shows Saturday Clinic speakers, standing. L. to R.: Bill Kauzlarich, Houston Litho Club, who presided at sessions; Dorsey Biggs, and Arthur Wobler. Seated, L. to R.: Rodney Reilly and Elwood Sayers. (Clinic photographs, courtesy of Sharp Camera Co., Houston).

## Litho Clinic Climaxes Southwest Show

ITHOGRAPHERS provided the climax for the nine-day Southwestern Graphic Arts Exposition in Houston last month as they staged their fourth annual Southwestern Litho Clinic. An estimated 4,000 persons attended the exhibition of graphic arts equipment and supplies, the first such show held in the area. These, and several other graphic arts meetings, were held in the air-conditioned Shamrock Hotel, during the period from July 3-11. Public Printer Raymond Blattenberger was on hand for the exposition opening.

The Litho Clinic ran through the final two days, and brought in some 200 lithographers. Sessions and discussion were centered around the use of offset lithography for various types of publications, and around new developments in lithography. The clinic was sponsored by the Houston and Dallas Litho Clubs.

The advantages and procedures of the use of offset for publications were covered by various speakers on the opening day, and the importance of setting up a routine pattern of operations in the shop was stressed. This was emphasized by Dorsey Biggs of American Type Founders, as he told of various types of publications, including daily newspapers, using offset lithography. Mr. Biggs appeared on the program in the absence of Robert Tucker, Jr. of Interstate Printing Co., Houston, who with Warren Childers of the same company, was unable to be on hand because of business demands growing out of ATF acquiring their Aqua-Trol press equipment.

Advantages of costs, illustrations, art handling, and attention devices were cited by Mr. Biggs. He stressed that good copy is extremely important, as is also careful control throughout the plant. Equipment must be kept in good condition, and available control instruments should be used for consistent results. The human element must be good, he said in conclusion.

Arthur Wobler, art director of Gulf Printing Co., Houston, took up the problems of copy presentation for publications, emphasizing that the finished appearance of a job depends principally on the quality of copy and layout. The standardization of format on a scheduled publication such as a house magazine makes possible numerous standardizations of opera-

tions which are not possible in ordinary advertising, Mr. Wobler said. There should be a complete plan for a publication and many short-cuts can be worked out. Ruled layout sheets, offset in light blue, should be made up for planning and paste-up work, in forms as large as the equipment permits. Strip-ins usually can be avoided on flats by pasting up materials in same focus layouts, with halftone areas blanked in solid black or red to produce a clear window in the line negative. Standardization of columns, margins, spacing, etc., also provide means for faster handling of copy preparation.

"Be very critical of art presented for reproduction," he urged, as this controls the quality of the finished job.

Effective mailing methods for publications were discussed by Rodney Reilly, mailing supervisor of Gulf Printing Co. He showed samples of various kinds of envelopes, one with a wrong end flap to expedite its use with a postage meter. He recommended asking questions of postal officials, and working closely with them in developing mailing shortcuts. Good personnel in the mailing

department is as important as good equipment, Mr. Reilly said.

Consultations and demonstrations filled out the Saturday schedule, with round tables being set up for small discussions of some dozen different offset topics.

Assisting at these round tables were the following: Mr. Biggs of ATF: J. N. Kelleher, Prudential Life Insurance Co.; John Brand, Craftsmen Press, Houston: Charles Kavanaugh, Taylor Publishing Co., Dallas; Joe Miller, G. M. Chemical Co., Dallas; Chester Sloan, Jack Fulshear Co., Houston; Bernard Hartman, San Jacinto Engraving, Houston; John Mc-Master, Eastman Kodak Co., Rochester, N. Y.; Odell Sanders and Grant Swander, Champion Paper & Fibre Co., Houston; Mr. Wobler of Gulf Printing Co.; E. D. Malone, Southwest Printing Co., Dallas; Bill Middaugh, Prudential Life Ins. Co., Houston: Jean Bourges Mayfield, Bourges, Inc., New York; Charles Felder, San Jacinto Engraving, Houston: Bud Burnham, Beddoe Printing Co., Dallas; S. E. Nevampa, Interstate Printing Co., Houston; Tiny

Grissom, Jarvis Press, Dallas; T. P. Graham, Hi-Speed Litho Co., Houston; Harold Wainscott, Harold's Plategraining, Dallas; Leroy Sparrow, Southern Litho Supply Co., Little Rock; Pete Neidenbach, IPI, Interchemical Corp., Dallas; Fred Burtanger, Sinclair & Valentine Co., New York; and Mr. Emmott of Emmott Book Binders, Houston.

Bill Kauzlarich, Gulf Printing Co., Houston, presided at the sessions, and also at the banquet Saturday evening. Copperized plates and presensitized plates are important developments in offset, Dr. Paul Hartsuch declared at the banquet, as he covered new developments in general. Dr. Hartsuch, who is with the Printing Ink Division of Interchemical Corp., in Chicago, said that copperizing adds very little to the time required for making a deep etch plate, yet provides plates that will run up to 700,000 impressions. This is achieved by the chemical deposition of copper in the image areas. He also covered briefly other developments in all phases of offset lithography, including dry offset, and referred to refinements in collotype

continuous tone printing which offer fine reproduction possibilities with an offset press.

After the close of the offset discussion Dr. Hartsuch showed color slides of a recent mountain climbing trip he made to the summit of the Grand Teton.

Three-color process reproduction by the Eastman Kodak Co. standardized method was discussed at the Sunday morning session by John McMaster, Eastman Kodak Co., Rochester. Elements of the process consist of pre-register from original copy to press, masking, standardized threecolor inks, 35 mm color transparencies as copy, postcard size finished job, gray contact screen, and the use of presensitized plates. All of these are under careful control, and some companies using the process can offer reproductions at a selling price of around \$125 for 1,000 copies and \$25 for additional 1,000s. The process was developed for short run work (500 to 5,000), especially for medical and scientific use, and also is suitable for school annuals, and many

(Continued on Page 107)

Top row: L. to R.—Gerry Smith and Harry J. Womeldorf, Eastman Kodak Co., demonstrate techniques at the Litho Clinic. Other photos show several of the more than 20 round table sessions on all

phases of offset lithography. Lower right: a group in the Houston Litho Club's exposition booth. (Photos courtesy Sharp Comera Co., Houston.)



## ESTIMATES ... are they accurate?

## SALES SPECS ... are they adequate?

If not, one will lose your orders, the other will lose your profits

By Harold Drury

Manager, Estimating and Administrative Dept. Forbes Lithograph Manufacturing Co., Boston

A N ESTIMATOR'S lot is not a happy one! If his price is too high, your company does not get the business, and if his price is too low, you cannot manufacture the job at a profit. Therefore, he is in the middle between Sales and Production on every job that he figures.

At best, any one of your companies can only give your estimator certain minimum standards of performance against which he can apply the hour rates - which, we trust, you have worked out carefully according to the Manual on Budget Costs prepared by our Cost Committee. But from there on, your estimator is on his own. Probably all of us at some time have been called upon to make an estimate, so you know exactly what a lonesome feeling this is - to be "on your own." The estimator's skill, care, and good judgment make the final price and the final profit.

What we are trying to determine is how we may help our estimator by giving him more complete sales specifications, in order that when we do obtain an order, we will give our production department a fair target to shoot at, and, if they have reasonable success in hitting the target, we will make a profit.

Since we are practical businessmen, we are always asking "Why?", and in this case, "Why bother with exact specifications?". We seem to be doing pretty well in business now —sometimes making a profit—sometimes not.

Exactness of specifications is particularly desirable for three main considerations:

(1) Exactness of specifications is bound to result in a higher percentage of successful sales because approximate prices are always cushioned, and an estimator in any lithographic plant will protect himself and his company whenever there is any inexactness or ambiguity about the specifications. If he didn't, you wouldn't have him as an estimator. In a very competitive business such as we are engaged in, every time your estimator cushions any particular item in an estimate, you are lowering your chances of getting that particular business. The average estimate will have within it at least 12 to 25 main elements of the estimate,

and if each is cushioned by as little as 1%, the total price figured on such an estimate can be very far out of line.

(2) Exactness of specifications is necessary in that the sales made on such estimates will be more profitable on the average because of the pitfalls and losses avoided by care in preparing the estimate. In the first consideration, we noticed how the estimator cushioned his prices whenever he was on unfamiliar ground, and in the second, we are talking about the pitfalls or traps we fall into in every job, where, in spite of every effort to figure a good, careful estimate, because of the lack of exactness in specifications the estimator commits his company to operations that are not in the price, or underestimates the time needed to perform

(3) In a carefully planned estimate, the exact specifications and the items within the estimate can be used by your production control department just as they stand and make a very accurate check or guidepost for the scheduling and production of the actual job. The more complicated the

job, the more valuable the individual estimated items become to the plant.

With these three specific items in mind, let us begin to examine the matter of sales specifications. Salesmen do not like detail, and the correlary of this proposition is that the better the salesman, the poorer he is on detail.

These are two very unprofitable statements, and I think that we can prove to you that they are.

When any one of our lithographic salesmen begins to put together the specifications for a job that he is quoting on, one of the very first and most important considerations is the determination of number of printings or colors to be used in the reproduction of the job. This single specification causes more trouble to trainees in the sales department probably than any other particular item.

I think we should relate the number of printings that any job requires to the type of job we are discussing. Certainly we cannot apply the same analysis to a display job that we do to a booklet; nor can we compare a carton with a poster. The size of the subject is to be considered also. The distance at which the subject is to be viewed is another important consideration, as is the quality of the work expected and, more important, the cost of one or more additional printings as a percentage of the total contract involved.

For instance, I think we will all agree that if we are estimating the number of printings to be used on a display which prints on a large sheet in a run of 10,000 sheets, by the time we add art work, printing, mounting, die cutting, packing, and all of the items necessary to make up a complete display, the additional cost of one printing may be no more than 3%. So why should a salesman get excited about reducing the number of printings from 6 to 5, for a small percentage of the price? Also, if we have spent \$2,500 to \$3,000 making up very elaborate art work calling for a high quality result, it seems short sighted policy to insist that the plant use the minimum number of colors in reproducing such art work.

Conversely, if we are planning to print four-color booklets backed by four colors, it certainly would not be wise to consider five colors or six colors if your shop is equipped with four-color presses. Work and turn printing form gives economy and rapid production where sheets can be run through a press to print four colors, turn over, and back up with four colors. If there were an additional color or two involved, this could not be done as conveniently or as economically.

#### First of a Series

This is the first of a series of articles on the various phases of specifications and other considerations involved in estimating and planning. These articles are based on Mr. Drury's presentation at the recent convention of the Lithographers National Association at the Greenbrier, White Sulphur Springs, W. Va

Another point to be considered is that if you are equipped with four-color and two-color presses, your salesmen should keep in mind that your multiples of printing colors should be in fours and twos. In other words, a five-color job will probably run through a four-color and a two-color press operation, or run through as three two-color operations; so that, essentially, the customer is paying for six printings, and you might as well use them to give the customer a better job.

However, a final consideration is that we are in the printing business, and it is definitely to our advantage to use more colors rather than fewer. Most offset plants are better off with an eight-color job than they are with a six, and better off with a six-color job than they are with a four. Each additional printing costs money—however, by more care and sharper estimating in the other specifications of a job, the printings can be adequate and profitable.

#### Paper Specifications

Now let us examine the matter of specifications for paper. Here we have a very wide field, our lithography salesmen certainly seem to need a compass to find their way around in it.

In most estimates, paper or the stock on which the job is printed makes up the largest single item of cost in the entire price. Unfortunately, I think we will all grant that there are as many kinds and grades of paper suitable for offset printing as there are paper mills and jobbers who make or sell paper. Then, when we add to that total the special sheets that the lithographers use, we come up with a grand total that is appalling.

Not only the number of items, but the grades and prices are innumerable and without any logical organization.

To get quotations on a common basis, many customers are now specifying the exact paper on which to figure the job, but there are still many customers — probably the majority — who have no particular idea of the proper paper for the particular job being quoted on.

We find, after a brief check, that there are approximately 12 grades of 70# offset paper, and that the prices on these grades can range between 13½¢ and 20¢ per lb., considering that we have a making order. On a job for a 16-page book in a quantity of 100,000 to be printed 4-colors each side, the overall price can easily range from \$4,100 to \$4,600 because of the grade of paper alone.

Salesmen should be coached carefully, so that they realize that the face sheet of a display is a very small percentage of the total contract, and that it is well worth paying a premium to get a first-grade sheet in the proper weight, in order to give your plant the best printing surface available. The additional cost will be very small compared to the total price on the order, and you will have a nice result. A sheet that is to be covered over completely with offset ink certainly need not be as bluewhite as one on which little ink but much white paper is visible. Salesmen must consider the end use of paper or the board on which we are printing.

It is certainly a costly experience to the lithographer, and does not gain the good will of the customer, when

material that is carefully lithographed and manufactured will not run on the customer's automatic packaging machinery at standard production speeds. Or perhaps the material is stored in a warehouse for six months. and will not handle as well at the end of this time as when it was manufactured. Newsboard has a characteristic moldy odor which is objectionable in certain cases but is never noticed in others. Certain varnishes have a strong characteristic odor, and also cause discoloration when printed over a coated sheet in certain circumstances. A careful consideration of the end use is certainly part of the specifications of any job. and more and more salesmen are realizing that being fore-warned is fore-armed in dealing with material that is further processed by the customer.

The matter of moisture content of paper on which you lithograph is becoming an increasingly important problem to all of us. During the past year, one company through its quality control department, has spent a great amount of time analyzing the condition and moisture content of paper which it has received for lithographing.

#### Printability

It is rather surprising to note that there is a very great variation between the printability of the various sheets supplied by the numerous mills supplying our plants. By printability, I mean the characteristics of the paper enabling it to go through an offset press without wrinkling, to hold its size well, to print in register, and to be processed further as required by the particular job. It also should be considered that the paper should run at standard speed and not have to be babied at a low production speed to get through the press properly.

For instance one of our lithographers recently printed a job involving a large quantity of sulphite bond paper. When it was checked with the sword to obtain moisture content as compared with the humidity of the lithographic press room, it was found that certain skids in the lot were from

2 pts. to 8 pts. on the dry side. Immediately, it was expected that some of the paper would print well, and some of it wouldn't. Not desiring to condition such a large quantity of paper, the job went to press knowing that difficulty might be encount-



ered. The paper that was close to the moisture balance of the lithographic press room printed very well, but just as soon as they put on one of the dry skids, they noted considerable misregister on the back of the sheet. The sheet did not wrinkle. nor was any appreciable production time lost on the press, but it could definitely be seen that a poorer product on the back of the sheet was being produced. The cost of inspection and rejection would thus increase, and the yield of good material available for shipment to the customer would decrease.

#### **Controlling Specs**

As a means of controlling the matter of paper specifications and moisture content, another company worked out simple specifications in letter form, which were sent to each of the mills supplying them paper for lithographic printing. This letter states the desired moisture content, the wrapping and skid and load specifications for convenient handling, and storing in their plant.

Most paper mills have been sympathetic. Some of them have been most cooperative. However, many of the mills point out that, while they would love to sell us more river water in the paper, (as they are selling on a pound basis), their process for making paper dries out more moisture than the lithographer would like. Many of our lithographic technical groups are working on this problem, and it is mentioned here merely to call attention to the fact that it is a major specification often overlooked, particularly where paper is supplied by customers.

#### Sheet Layouts

As to the specifications for sizes and printing sheet layouts, we need consider them only briefly. Certainly we are all aware of the fact that a fraction of an inch on the size of any particular item may mean the difference between an economical printing sheet that fits our equipment very nicely, or a sheet that does not. Sizes of displays must be carefully considered to make a layout which is all on one sheet instead of the sheet and a quarter, which is often the case.

Labels go on cans and box wrappers go on boxes, and can companies and box makers normally will furnish layouts to indicate correct size and correct grain. How many times have your salesmen merely sent in an approximate size with no determination of grain, and then, after the job is on press and a sheet is ruled up, allowances must be skimped and adjustments made with the company which is to apply the labels or wrappers in order to make the product of your presses work properly? How many times have we had to make an adjustment for slow production in the can company or box plant because the item was grained the wrong way?

One of our large lithographers insists that the final OK of any printing layout rests solely in the hands of the estimator, where it should be. An estimator must be able to balance sheet size, relative spoilage, length of run, and makeready costs, in order to determine what is the most economical sheet for you to print. They find that he and he alone is the man who has sufficient cost experience to make this determination.

# is your gallery ready for **COLOR?**

### By D. Thomas Kennedy

Robertson Photo-mechanix, Inc., Chicago

HE era of full natural color that for so long has been "the development of the future" and the "farthest star" for serious thinkers who delve in such matters is very much with us.

First signs of this era have been with us for some time now.\* Technicolor motion pictures have played an important part for the past few years. Now, as Hollywood searches for more ways to compete with its arch rival, television, natural color movies threaten to outnumber black and white. Television, on the other hand, has not stood still. Color television, long and noisy in its development, is now a reality.

While the movie industry and television compete for attention as the nation's number one entertainment and advertising medium, what part of the market is left for the printed page? Although color has been in evidence in magazines, Sunday newspaper supplements, point-of-purchase displays, etc., for many years, it, unfortunately took other industries to develop natural color to its fullest extent. Graphic Arts made Mr. & Mrs. Consumer conscious of color, but the same customers are having their attention drawn to newer media. Nor was this the fault of the advertiser. He puts his dollar where it will produce the best sales results,

and right now that place is where natural color is. High costs of preparation and production have prevented process color from becoming a steady diet in our printed sheets.

The fact remains, that natural color is here, and the demand for it will become greater, not in the next few years, but now! And the demand will not be for experimental or occasional use. Take a look at point-of-purchase material. Packaging and display men have answered the demand. Process color appears more and more on packages, and not only at a high priced level either. Even the lowly soda cracker has been dressed in a full array of nature's colors.

What then is the course to be followed by the graphic arts industry? Is the industry just awakening to the fact? As a partial answer, look to the indications that have already been sighted. Aside from more abundance (and better quality) of process color in the consumer magazines, even trade magazines are coming alive with pages of process work, even full color sections. Newspapers are not all asleep either. Recently the Miami Daily News broke all records in producing full color photographs of Florida's Orange Bowl game in the next day's regular editions. Quality in this instance was certainly not sacrificed, either. The Minneapolis Tribune Star reproduced

full color photographs taken from an experimental telecast of the Rose Bowl game. These examples did not require days of preparation. On the contrary, they were treated in the same rush manner as every day black and white news photos. There are many more examples too numerous to mention.

What is really being done, however, to bring this process color work within the reach of the average advertiser and printing buyer? Have the equipment manufacturers been asleep too? The answer is definitely not!

Let's discuss, as only one phase of the issue, the equipment available in the platemaking and camera departments.

The major cause of high costs to purchasers of process color work is the fault of the equipment. Hold on - we don't mean the equipment that is being manufactured today, but rather the equipment that was manufactured many years ago. Equipment itself is only a tool, employing techniques applied by an operator. The techniques and processes for producing process color of higher quality and more economically are here and have been here for some time now. These methods, however, are meaningless and cannot be applied if the equipment is not geared to handle them.

As an illustration, take any business where equipment plays an important part in production. The cost of labor is something that management can do little about. The output of labor and equipment is a different matter. It is not possible, in any business in any industry, for a concern to operate at top efficiency with old, obsolete equipment. Equipment designed and built in 1934 cannot possibly be still efficient in 1954. Why then, is it true that so many graphic arts firms believe they can operate at top efficiency with old equipment? The answer is probably found in the fact that in many cases platemaking equipment enjoys no better location than a dark corner. a seldom frequented loft or a forgotten basement.

Previously, we stated that the rea-(Continued on Page 105)

<sup>\*</sup>See article "Color," by H. Bettye Stout, ML, June, page 48.

UITE often a subject to be photo-composed is so small that it would take too many hours of shooting in the machine, one at a time. In such cases "grouping" is used to reduce the number of shots just as the hand-transferrer used to do.

The grouping of multiple negatives may be done in several ways. The simple way to do it in single color work is to make as many negatives as wanted in the camera and strip them up on the photocomposing glass. If several duplicates of the copy are available, they may be grouped on the copy board of the camera and one multiple negative

Many cameras have step-and-repeat arrangements connected with the negative holder. With this arrangement, an exposure can be made in one corner of the film and then by moving the film a specific distance between exposures, the whole film may be covered with identical images. This arrangement is exactly the principle used on photo-composing machines and if the camera used is precision built it may be used on color work as well as black and white

Multiples, and combination negatives for color work, can be done by stripping, but a great deal of care and skill is required. In multicolor work, duplicate negatives must be made for each color. In combining unlike negatives into a montage or combination, one negative for each subject and each color is used. The next step is to group the negatives of one of the colors, usually the black or blue, and strip them into position on a piece of vinyl or glass film emulsion toward a support base. They are positioned from a hand-drawn layout. All center and trim marks must be on this "key."

Next, four pieces of photo-composer glass are coated with a blueprint solution and dried. The strippedup glass key is then used to expose each of these pieces of coated glass, to get what is known as "blueprints." When these glasses are exposed and developed, we have four identical images in non-printing glue, one for

## Photo-Composing

5. Multiple Negatives

By Charles W. Latham

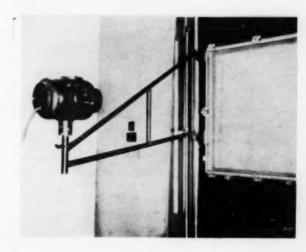
each color. They have the drawing of the image as well as the register marks plainly visible on them. It is then an easy matter to strip the yellow films to one, the red films to another, etc., until we have a set of glasses ready for the photo-composer. The greatest value of this system lies in combination or montage work, but it is also used for straight duplicates. Often for deep-etch platemaking, several contact positives are made from one negative. These may then be stripped up on blueprint glass for multiple shooting in the photo-composer.

Both the Rutherford and the Lanston machines have special auxiliary equipment for making multiple negatives and positives in the same manner as plates are made. To do this, the first thing required is a layout. This is made using the same basic principles employed in making a plate layout. If we wish to make a step-up positive on film from a single negative, we first place our negative, to register, in a special chase and place it in the carriage. Next a large unexposed film is fastened to a small press plate with sticky back, and plate and film are mounted to the back bed of the machine. It is, of course, necessary to have the machine in a darkroom with only safelights on.

When both films are in place the machine is locked up and positioned for the first shot. Then the vacuum is turned on, using a low vacuum, to get contact. The exposure is then made, using a special lamp with a fine-setting timer. See Fig. 40. Contact is then broken, the move made according to the layout, contact again made and another exposure.

The Rutherford machine has a removable plate in the back bed that can be taken out to accommodate glass. It is a simple matter to re-

Figure 40



move this plate and insert glass up to a thickness of 1/4". The Lanston machine has an aluminum masking plate that serves the same purpose. If film is to be used, it is fastened to a press plate with sticky back and the plate is put into the machine in the usual manner.

In plants where a great amount of this work has to be done, special machines are used. These are complete photo-composers in miniature. They are placed in dark rooms and are used only for multiple and combination negatives and positives. These can be made either on glass or film from either kind of original.

The Rutherford machine for this purpose is a horizontal-bed type and is called a Negative Grouping Machine. See Fig. 41.

The Lanston machine is called the Universal Process Machine. It is of the easel type and can be adjusted from horizontal to vertical. It is portable and has many uses besides the grouping of negatives. It is excellent for layout, ruling, stripping, and checking.

**Nesting Forms** 

One of the most difficult jobs to do in a photo-composing machine is the multicolor job where the images are placed head to head. This is sometimes done on cutout pieces in order to nest them together and get more pieces on the sheet. As a rule, the first time it is tried there will be a wide discrepancy in fit between the upright pieces and the upside down ones. Generally the machine is blamed and a serviceman is called in to tighten it up. If he is a wise serviceman, he will first check over the machine to make sure it is in good order and then he will examine the negatives. Nine times out of ten he will find the trouble is with the negatives and the way they are registered in their chase.

His problem then is to convince the photographer, the retoucher, the operator and the foreman that they are responsible. This is a difficult task because they have always worked a certain way on regular photo-composed plates and the plates turned out perfect. Now when they do exactly the same thing on nested plates, they will not fit each other. They think the machine must be wrong.

Let us approach the problem this way. Suppose the register marks were scratched in by the retoucher a little high on the red negative. There would be the same error in every shot made on the photo-composing machine. And every error would be in the same direction. This error would never come to light on a straight step-and-repeat job, because the pressman, in shifting his plate for register on the press, would just ignore his cylinder marks and drop the plate the amount of the error. The job would register perfectly. This sort of thing is happening every day on multiple forms.

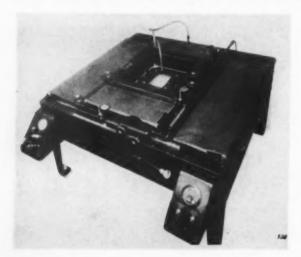
Nearly every retoucher stains his register marks and scratches in fine

lines where register marks are indicated on the negative. The trouble is that these marks are in halftone and he has to guess where to put his scratch. On each negative the irregular, misshaped dots that indicate a register mark are at a different screen angle. It is a very simple matter to misjudge the width of a fine line or .010 of an inch when scratching in. But what difference does it make? No matter how careless he is, the jobs always fit in the press. As long as no harm is done, why be meticulous?

The photo-composer operator has found the same thing to be true. If he is a little hurried in registering the negative to the chase, no harm is done unless he actually allows his alignment to be twisted. Or suppose the retoucher does not scratch in the marks, then the operator must deal with a group of misshaped dots at different angles, so he has to do some guessing. He guesses and things turn out all right because the error is always in the same direction and the pressman saves the day without even knowing it.

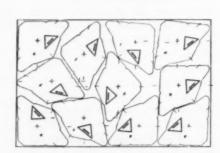
As an example of what can happen, let us suppose the retoucher scratches in his marks .010" high on the red negative. The operator is high the same amount when he lines up the negative in the chase. No harm is done on a regular plate unless there is a twist or more than one design up. Now suppose the retoucher and the operator are each low .010" in scratching and aligning on the blue negative. Still no harm is done on a regular plate. This happens often. Unfortunately, the new job happens to be a head-to-head job. Therefore the red images are .010" plus .010", or .020" too far apart. The blue images are .020" too close together.

(Continued on Page 101)



Right: Layout of nesting forms

Left: Fig. 41





Walter E. Soderstrom, NAPL executive vice president, announces convention program plans.

## **NAPL Convention Program Outlined**

PROGRAM covering management problems, shop operations, labor relations, promotion, and other phases of offset lithography was being given the final touches early in August for presentation at the annual convention of the National Assn. of Photo-Lithographers. The convention opens Wednesday, September 22 and runs through Saturday, September 25, at the Statler Hotel, New York.

With exhibit space already sold out, Walter E. Soderstrom, NAPL executive vice president, said that the convention was shaping up as one of the largest ever held by the association. Exhibits put on by suppliers and equipment manufacturers, will show various kinds of machinery, controls, and supplies.

Labor relations will be in the spotlight when George Mattson, director of labor relations for the Lithographers National Association, discusses "Human Relations, The Key To Successful Labor Relations."

Three panel discussions and a full day of questions and answers are expected to give the solutions to a number of current offset problems found in many shops. The first panel will be concerned with new lithographic platemaking procedures. Bernard Sears, vice president of the Graphic Arts Corp. of Ohio will moderate the panel, which will include manufacturing representatives or users of bi-metal, tri-metal, presensitized and paper plates. Each representative will outline the process involved in using each type plate.

Frank R. Turner, Jr., NAPL cost accountant, will be chairman of a panel to consider hourly costs, estimating procedures, marking-up purchases and planning investments.

The third panel, entitled "Why We Use Lithography," will present the views of several buyers of litho work. A. J. Fay, Western Printing & Lithograph Corp., will preside at this panel.

"Building a Lithographic Advertising Campaign" will be discussed by Charles V. Morris, assistant to the president of Henry Lindenmeyr & Sons, New York, who has done outstanding work in promotion.

Robert D. Schulz, Eastman Kodak, will present "A Practical Approach to Color Reproduction," while Joseph Matlack, vice president of Edward Stern & Co., will discuss "Purchasing to Advantage." A Saturday question and answer program, will climax the convention. Participating in this lithographic craftsmen's day are the Litho Club of New York, the Lithographic Technical Foundation and the National Association of Litho Clubs.

William J. Stevens, manager of the Eastern Division, Miehle Printing Press and Manufacturing Co., will preside, relaying questions on various topics to these panel members: A. G. Clair, Eastman Kodak, film-camera; Joseph Mazzaferri, Colorcraft Co., platemaking; Roy Tyler, Harris-Seybold Co., and Al Kuehn, Miehle, press; John Kronenberg, S. D. Warren Co., paper; Ted Makarius, Pope and Gray, ink; and Michael Bruno, LTF, technical.

The annual dinner dance and entertainment, scheduled for Friday night, will cap the social program. For the women attending the convention, there will be a boat trip around Manhattan Island, a visit to a United Nations session and a cocktail and card party.

Tickets to the hit Broadway plays "Caine Mutiny" and "Teahouse of the August Moon," will be awarded.★★



## The Concept of the Characteristic Curve

By Warren L. Rhodes

In Charge of Photographic Laboratory Rochester Institute of Technology Rochester 8, New York

7 HEN a customer rejects a job or complains about the quality of reproduction, who is responsible? If your plant is typical it is probably impossible to pin-point the source of trouble. This situation exists because tone reproduction is affected by a very large number of variables in photography, platemaking, and presswork. It is usually difficult to assign the responsibility to one of the operations because our judgment of the tone values in halftone, plates and the press sheet is visual, and because our specifications for the correct values depend on our memory rather than on recorded measurements.

In a previous article\* tone-reproduction curves were used to compare the original with the reproduction. This is a precise comparison because the tones are measured instead of judged visually. Moreover, the information contained in these curves is reliable because they are permanent records rather than memory.

\*Rhodes, Warren L. "The Language of Tone Reproduction." Report No. 3, Graphic Arts Information Service, November, 1953.

#### ABSTRACT

Use of a densitometer is advocated for measurement of tone values in original, half-tone negative, and press sheet. From these data characteristic curves are constructed which show the relationship between halftone and print, and from which the original-versus-halftone relationships can be determined. This information can be used to set specifications for halftones, and the densitometer can be used to check halftones for conformity to specifications.

The use of these techniques tends not only to improve average quality, but also to increase efficiency of plant operation.

#### Original and Halitone Relation

Although tone-reproduction curves tell us how well we accomplish our objective (making the tones of the reproduction exactly like the tones of the original), they yield no quantitative information that we can use to improve our techniques. What we need is a relationship between the original and the halftone which will produce good tone reproduction and which we can measure. When we have this, we can use our camera controls to produce the desired relationship in our halftones and we can measure halftones in production to see if they have the right values.

The purpose of characteristic curves is to provide just this type of information.

We can divide the reproduction process into individual steps and study the effects of each on tone reproduction. Actually this is a Utopian notion because the individual variables are too numerous to list, and because it is a laboratory operation to evaluate the effects of each one.

To develop a system of tone control that is practical, we can combine all the variables of platemaking and presswork into one characteristic curve. There is nothing basically wrong with this, and it is the same method we use in most of our plants. The photographer examines his halftone and makes mental note of the tone changes he expects to occur in platemaking and presswork. That is, he tries to anticipate all the variables due to plate and press and to estimate their total effect. He then uses his camera controls to produce tones in his negative which, when printed, will reproduce accurately the tones of the original. This "total effect" can be called the characteristic of an

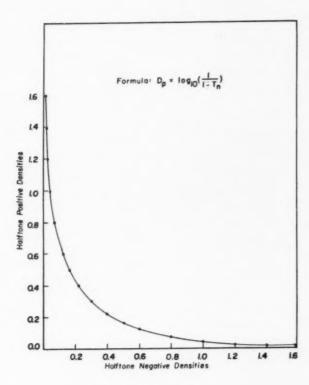


Fig.1. Calculated halftone curve

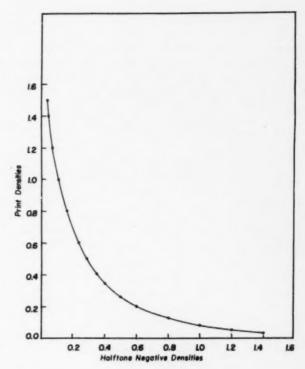


Fig. 2. Plate-press characteristic curve from experimental data (Photolithographic process)

operation. If we use measurements and written records instead of visual judgment and memory, we can obtain a more reliable characteristic than we ordinarily do when we try to remember the effects.

> A Record of Plate and Press Effects

A curve in which the tone values in the negative are plotted against the tone values in the print expresses the total effect of plate and press variables in measurable quantities, and provides us with a permanent record of the relationship. This curve is called the *characteristic curve*, and in this case it refers to both the plate and press characteristics.

If it were necessary, we could determine the plate characteristic alone, or the press characteristic alone. If, however, we try to make plates and operate the press in a consistent way, it is not necessary to separate the two effects because we can compensate for both characteristics at the same time when we make halftones. This is fortunate because, although measuring the tones in negatives and press sheets is very

easy, measuring tones on plates is very difficult.

Theoretical Relationship

It is of interest to determine the theoretical curve of the relationship between halftone negatives and halftone positives because it gives us some idea of what the practical relationship should be. We can make assumptions which will make it easy to calculate the theoretical curve. First we can assume that the light which falls on our halftone dots is totally absorbed, and that all of the light which falls on the white paper between the dots is reflected. For negatives we can assume that the clear areas are totally transparent.

Since the tone value in halftone processes depends on the area covered by the dot, the tones are determined by the dot area alone (within the limits of our assumptions). We can visualize, then, that a halftone area which is covered with a 50 percent dot area will have a 50 percent tone value. If we call a tone which has no dot at all (white paper) 100 percent, then the tone with a 25 percent dot area has a value of 75 percent.

Solid areas have a value of 0 percent, and 75 percent dot areas have a value of 25 percent. From this we can see that the tone value can be determined by subtracting the percentage dot area from 100 percent. If we write the tone values as decimals instead of percentages, we are expressing the tones in terms of reflectance, which can be used in later calculations.

We can apply the same reasoning to halftone negatives, except that we are concerned with the light which passes through the negative between the dots instead of the light reflected from the paper surface. The percentage clear area in the negative, expressed as a decimal, is called transmittance. When we realize that the clear areas of the negative become the dot areas on the print, we see how the negative and the print are related.

Converting Tone Values to Density

When we use the decimal for tone values in the print, we can calculate the reflectance thus: reflectance equals 1 minus the dot area (instead of 100 percent minus percentage dot area).

We know that the clear area of the negative equals its transmittance and that the clear area of the negative equals the dot area on the print. Therefore, we can say that the reflectance of the print equals 1 minus the transmittance of the negative.

Since most densitometers are calibrated in density, and since we want our tone-reproduction data in density, it is desirable to convert the values for reflectance and transmittance to density. This can be accomplished by using the simple relationship

$$\frac{\text{density} = \log_{10}}{\text{reflectance}}$$
for prints, and for negatives

$$density = log_{10} - \frac{1}{transmittance}$$

We can write these formulas more easily if we use symbols instead of words. For instance, R can represent reflectance; T can be used for transmittance;  $T_n$  for transmittance of negative;  $D_n$  for negative density, and  $D_P$  for print density. The formulas become

$$D_P = log_{10} \frac{1}{R} \text{ and } D_n = log_{10} \frac{1}{T}$$

The reason for presenting this mathematics is to obtain the theoretical relationship between halftone negatives and prints. Using the symbols, this relationship becomes

$$D_{\nu} = \log_{10} \frac{1}{1 - T}$$

Figure 1 is the theoretical curve based on this equation.

There are a number of factors which prevent the real curve from matching the theoretical curve: dot sizes are changed by both the plate and the press characteristics; the ink layer does not totally absorb the light which falls on it; the unprinted areas absorb some of the light instead of reflecting all of it; the halftone dots in the camera negative do not have a fixed size because the edges are indefinite and shoulder off. The list is much longer than this, and it is very difficult to evaluate the effect of each on our measurements.

We need not be concerned by our inability to reconcile the differences

#### The Practical Characteristic

Figure 2 is a characteristic curve drawn from actual data. It is the practical equivalent of Figure 1, and it was obtained by plotting measured halftone values against densities measured on the press sheet. Perhaps it would be helpful to go through the construction of this curve, step by step. First a halftone negative was made from a Kodak Gray Scale. No special treatment was given to this halftone because we wanted it to represent our average camera technique. When dry, it was measured and the densities were recorded

TAI	BLE I
N	P
.95	.08
.60	.20
.35	.40
.24	.60
.14	.85
.08	1.15
.05	1.40
.04	1.50

in Column N, Table I. This halftone was put on a flat with a regular job. The plate was made and the job printed in the usual way. A good press sheet was selected from the run and measured. The values were entered in Column P, Table I.

This curve, Figure 2, was constructed from these data by locating the numbers in Column N along the base of the graph, marked "Halftone Negative Densities," and finding the corresponding values in Column P on the vertical axis of the graph, marked "Print Densities."

How to Use the Curve
This curve can be used in two
ways: to predict press-sheet tone values from halftone negative densities
and to determine what the negative
density must be to obtain some desired density on the press sheet. It
is this latter use which we have
worked for because it provides us
with the information needed to determine what the relationship between the original and the negative
must be in order to produce tones
in the reproduction equal to the tones

To explain how this is done, we shall use another example. After Figure 2 was drawn, we measured the densities of our gray scale and entered the densities in Column O,

in the original.

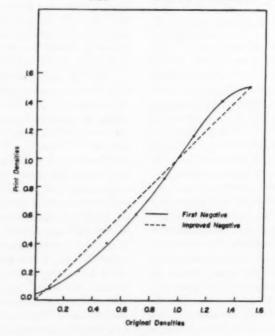
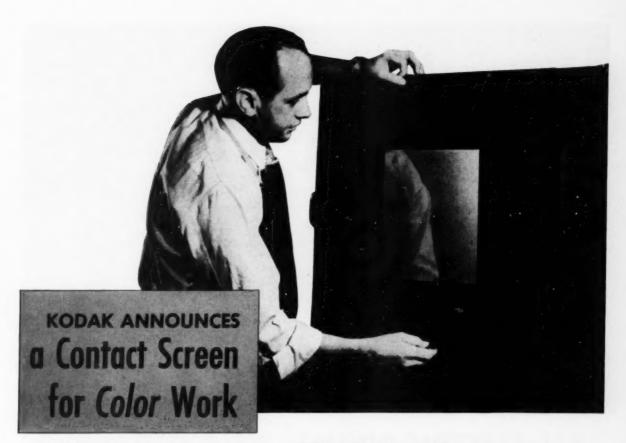


Fig.3. Predicted tone reproduction

between the real and the theoretical curves, as long as we can measure the halftone and relate it to the print. What we hope to accomplish is to measure the halftone to make a reasonable prediction of the tone value on the press sheet.

<sup>&#</sup>x27;Tables for converting from transmittance or reflectance to density, and vice versa, can be found in LTF Technical Bulletin No. 4, "Optica Density"; or a table of logarithms, found in most books on mathematics, can be used.



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To meet the requirements of your most exacting customers, added sharpness and better tone reproduction in *color* work are now possible with this new contact screen. It shortens exposure time. It makes it easier for you to control contrast. What's more, it saves steps...eliminates the need for continuous trips to the front of the camera because flash and main exposures can both be made from the back of the camera with the same aperture.

#### Kodak MAGENTA Contact Screen

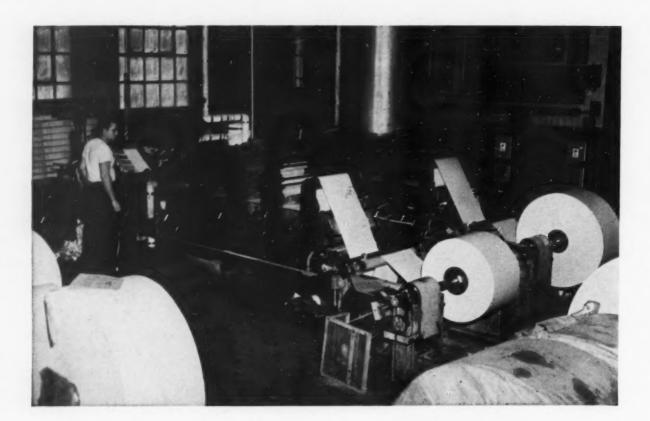
When it comes to black-and-white reproduction, your customers are likely to be even fussier about sharp detail and subtle contrast. The impact of the picture springs from these qualities when vivid colors are not present.

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	CONTACT SCREENS"   MATERIALS FOR THE GRAPHIC ARTS"	198
NAME	POSITION	
COMPANY		Kodak
STREET		Moudk
CITY	STATE	



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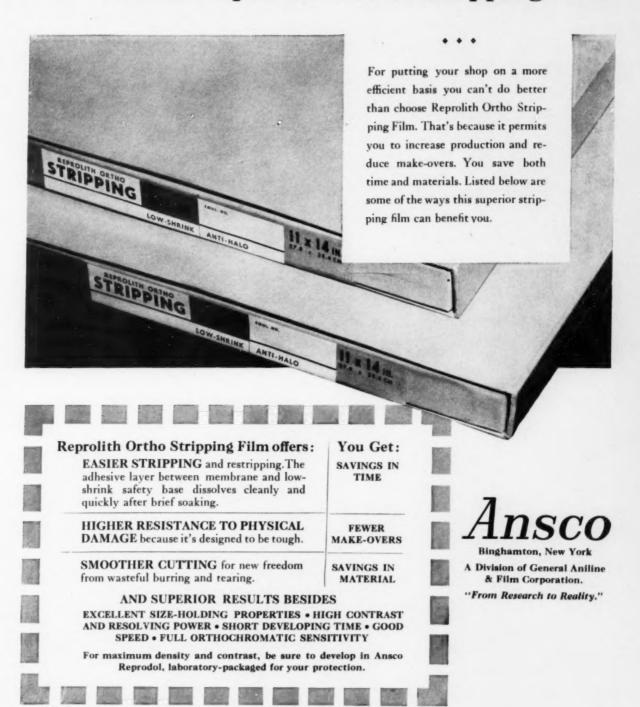
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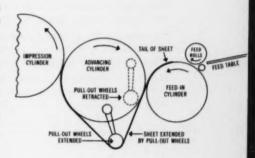
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Let's take a closer look at those pull-out wheels. They are a series of small rollers recessed into the advancing cylinder. As the cylinder carries the front of the sheet forward, the pull-out wheels emerge to guide the sheet into an extended curve which smoothly accelerates the tail of the sheet to a speed faster than press speed. Then, as the wheels duck back into the cylinder, the sheet follows them up and hugs the cylinder normally. By quickly clearing the sheet from the register plate, this pull-out action gains extra time for registering the next sheet. Tail pull-out wheels are built into all large Harris presses: 42 x 58", 50 x 72" and 52 x 76".



### which means extra profit for the pressman

With more time to do their work, the side guide and feed rolls operate with less fussing by the pressman. And with the sheet cleared from the feed table fast, the pressman can see more of what's happening at the register plate: he has better visibility for operating control. These are two of the ways that the well-balanced, vibration-free Harris pull-out system profits the pressman.

### extra profit for the plant owner

You have only to stand beside a Harris and watch the sheets as they parade down the feed table, pause at the front stops, then quick-step into the printing unit. That steady regularity of feeding and register means more good sheets in the delivery pile, more sheets the plant owner can sell.

### and extra profit for the customer

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Table II. Since we wanted the print densities to come out the same as those of the original, we entered the same values in Column P. From Figure 2 we found the negative densities required to produce the print densities in Column P. For example, if we want the density of the print to be 0.30, we can find this value on the "Print Density" axis of the graph, follow this line over until it intersects the curve, and then locate the value on the "Half-tone Negative Density" axis which corresponds to this point on the curve. In this case, the negative value should be 0.44. By repeating this process for the rest of the values in Column P we completed Column N, which corresponds to the halftone negative values which will make the reproduction come out with the same tones as the original.

TABLE II		
0	N	P
.10	.90	.10
.30	.44	.30
.50	.29	.50
.70	.20	.70
.90	.13	.90
1.00	.09	1.10
1.30	.06	1.30
1.50	.04	1.50
	O .10 .30 .50 .70 .90 1.00 1.30	O N .10 .90 .30 .44 .50 .29 .70 .20 .90 .13 1.00 .09 1.30 .06

With these numbers, we can return to the camera and make a negative which has these values, confident that the reproduction will have the same tones as the original. In fact, if we include a measured gray scale with every original when we make halftones, and if we measure the steps on the gray scale, we can be sure that the tone values are correct. Figure 3 compares the tone reproduction of the negative in Table I with the tone reproduction of the improved negative, Table II.

Although all of the data for this paper have been obtained from lithography, there is no reason why this technique cannot be used with any type of reproduction when tone control is important. If the process employs positives instead of negatives, this system can be modified slightly to provide the same type of control.

#### Errors in Prediction

For the sake of simplicity, we have minimized some of the factors which tend to introduce error into our cal-



## Abstracts of Current Literature in the Graphic Arts

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#### Photography, Tone and Color Correction

\*Apparatus for Color Reproduction. U. S. Patent 2,573,143. C. W. Jacob. Official Gazette 651, No. 5, October 30, 1951, page 1419. Apparatus for producing colored pictures comprising means for atomizing a plurality of differently colored inks to form separate streams of mist containing differently colored ink particles, means for electrically charging the particles in each stream, means for establishing electrical fields and for passing each stream through one of such fields. means for varying the intensity of each field to remove varying numbers of particles from each stream, and means for moving a record-receiving medium in scanning relation to the so-treated streams

so that the particles remaining in the streams may be applied to said recordreceiving medium.

\*Light Sensitive Silver Halide Emulsions for Use in Halftone Photographic Processes. British Patent 694,848. R. E. Maurer. J. appl. Chem. 4, Part I, January, 1953, Column 47; Printing Abstracts 9, No. 4, April, 1954, page 289. The Albert reversal is employed to provide a difference in sensitivity between the centers and corners of the elements of a pre-screened photographic film. A silver halide emulsion layer having a max. y greater than 4 is exposed through a halftone screen for a time between threshold Albert and optimum Albert exposure for all points of the dot pattern. The exposed layer is immersed in a bleach bath which does not dissolve the silver halide, so that the

culations. We have assumed that we can predict tone values on the press sheet from halftone negative densities. This is true only if our platemaking and presswork are consistent, if we use the same ink and paper, and if we make our test halftone in the same way that we make production halftones. If any of these factors varies much, our predictions will be thrown off somewhat. This, however, does not invalidate the method we have described.

When we consider how halftone

tone values are controlled in most shops, we can see that the same sort of assumption is made. When we compare a halftone with the original to determine if we have the correct tone values in the halftone, we assume that the dot values will change in platemaking and presswork, and that they can be expected to change in the future in much the same way that they have changed in the past. Moreover, when we look at halftones, we are, in effect, measuring them; and when we try to remember the layer receives a halftone pattern of Albert reversal dot areas with a sensitivity at the corners, i.e., at the maximum reversed points, equal to less than 1/5 the sensitivity at the centers of the dots, with a max.  $\gamma$  at the corners greater than 2. After the latent bleach, the film may be employed for the making of halftones by exposing it to a continuous tone image and then developing it in the standard developer used with high-contrast films.

LTF's New Lamp for Contact Printing. George W. Jorgensen. Lithographers Journal, 39, No. 1, April 1954, pages 24-5 and 64 (3 pages). The new LTF contact printing lamp is described in detail. Contact printing lamps are perhaps the most non-standard piece of equipment in the lithographic plant. Requirements for a good lamp, construction of the lamp, comparison of the lamp with others, design and the lamp's availability are all discussed in this complete article.

Current Thoughts on Reproduction. J. S. Mertle. Modern Lithographer and Offset Printer 50, No. 3, March, 1954, pages 26 and 28 (2 pages). A brief description of W. E. Huebner's Color Cancellator, used in color separation work, is given. Also a review of screen plate color photography is made with suggestions. In conclusion, mention is made of quality in halftone procedure in relation to the final printed results.

Fallacies in Color Reproduction. Frank Preucil, Graphic Arts Monthly 26, No. 5, May, 1954, pages 74, 76, 78 and 80 (four pages). The author criticizes some of the practices in color separation and color correction in the graphic arts industry. It seems that in color correction methods attention is always focused on corrections for the pure clean colors-no magenta in the greens or yellows in the purples. These conditions can be met but still not reproduce perfectly since most of the areas are grayed colors and masking alters grayed color as much as the pure colors. Either separate masking controls must then be exercised for gray balance, or the relative running ink strengths must be rearranged to suit the masking conditions actually used.

nature and amount of change expected in platemaking and presswork, we are essentially referring to a characteristic curve based on memory.

#### The Advantages

We have already pointed out a number of obvious advantages in using the proposed techniques: accurate determination of the requirements of halftones, precise methods of measuring tone values in halftones, and definite assignment of responsibility. There are, in addition to these, a number of less obvious advantages.

New Pictures for Old. American Newspoper Publishers Association Bulletin No. 89, July 7, 1954, pages 37-38 (2 pages). The National Bureau of Standards has developed an electronic scanning device which can clarify blurred photos or convert photographs to line drawings. The process is described as an "optico-electronic system that will facilitate the study of visual perception and recognition of patterns." The device operates on the same basic principle as a television set. A cathode-ray scanning oscilloscope is focused on a transparency of the picture to be clarified. A photoelectric tube is placed on the other side of the transparency. The scanning oscilloscope generates a beam of electrons which gyrate rapidly in a series of curved patterns, covering the phosphor-coated face of the oscilloscope. The collision of electrons with the phosphor coating causes a glow on the face of the oscilloscope tube which, because of the speed of the gyrations, gives the illusion of continuous glow to the eye. This glow pattern is focussed optically to cover the picture transparency.

\*Photographic Type - Composing. British Patent 674,344. Monotype Corpo-Ltd. Abridgement of Specifications XX, 1954, pages 224-5. In a recordstrip controlled photo-mechanical typographic composing machine, wherein all the characters of a particular lay-out or font are represented as transparent images on an opaque background, or viceversa, and the characters of one unit value or width are arranged in the same column or row, there is combined with the main character dimensioning mechanism a supplementary dimensioning mechanism variably and selectively operated under control of the record-strip to augment the width or unit value allotted by the main dimensioning merchanism to any character.

Practical Method for Determining Color Correction Masking. H. Brent Archer and Warren L. Rhodes. Modern Lithography 22, No. 5, May, 1954, pages 98-9, 101, 103 and 105 (5 pages). A technique is presented for determining the color-correction masking suitable for a

In general, when these techniques are employed, the average quality of work produced is raised. Because halftone specifications are accurately stated, and because conformity to specifications can be easily determined, the photographic operation is more efficient. When the plate and press sections are assured of uniform halftones, these departments can produce more efficiently. In short, by employing these simple techniques, we can improve the average quality of our reproductions and at the same time operate our plant more efficiently.\*

given set of printing conditions. The method described is based upon the reproduction of a test chart made up of the inks intended for later reproductions. A test object is prepared in a logical way so that the ideal separations for their reproduction are known. Separation negatives are made of the test object in the regular manner. These negatives are then measured with a densitometer, and the results plotted upon a graph in a special way. The resulting Separation-Negative Diagram provides a quantitative indication of the color-correction masking needed for that negative.

Color Stripping on Glass. Clayton Reece. Modern Lithography 22, No. 6, June, 1954, pages 52-3 (2 pages). The advantages of glass as a stripping medium for precision color process work are set forth as the author traces a typical Ektachrome job through the offset plant's stripping operations. The use of glass is a basic stripping room procedure that not only maintains accuracies already established, but quite often will enable the stripper to correct mis-register that has shown up in the camera operation.

Dye Proving. Andrew J. George. Pacific Printer and Publisher 91, No. 6, June, 1954, page 19. A step-by-step procedure on dye proving is described for preparing full-color proofs using a minimum of time. The causes of errors are listed and their remedies are given. Regardless of variation between these proofs, they are still a good guide for the dot etcher.

Photographic Color Proving. Franklyn R. Payer. National Lithographer 61, No. 5, May, 1954, pages 40-41 (2 pages). The article concerns itself with a "positive" method of making a color transparency or print. The silver-bearing gelatin of a "positive" is hardened by the action of the bleaching bath, after which the entire positive is dyed with any acid or azo-type dye. Although the dye is absorbed by all the gelatin, only the hardened portion retains the color in the subsequent washing.

Demonstrate Linofilm Photo-Typesetting Machine. National Lithographer 61, No. 5, May, 1954, page 46. A new type of phototypesetter composed of two units, one containing the keyboard unit and the other, the photographic unit. Several methods of correction are incorporated to save time and money. A full library of type faces will be available in 1955 when Mergenthaler markets this new machine.

Transparent Cellulose Proofs. William W. Mason. Share Your Knowledge Review 35, No. 9, June, 1954, pages 19-21 (3 pages). This article describes transparent cellulose proofs, what they are and what they are used for. Transparent impressions are: 1. For making contact prints on zinc lithograph plates for deepetch process; 2. For contact printing on zinc plates to make reverses by the albu-

(Continued on Page 67)



by Theodore F. Makarius

#### Operation of the Offset Press:

## Inking the Press

NKING the offset press is normally part of the fountain setting operation because when setting the fountain it is better to have the ductor roller contacting the fountain roller while adjusting the fountain keys. With the press turning at slow speed and the ductor roller contacting the fountain roller at each revolution of the press, it is easy to see the difference in ink film being supplied to the rollers where the various images are positioned. When proceeding in this way it is easy to stop the press at intervals and examine the point of contact of the ductor roller. The mark will vary in width sufficiently to detect any changes needed in the fountain keys in a specific area.

It is important at this point to examine the inking rollers, for as they gradually ink up, any low spots or defects in the roller surface can be readily detected. Very often slight defects in the roller surface may cause solid areas to print fuzzy or mottly and, in cases where coated paper is involved, hickeys may appear. If the defect in the roller surface is less than the thickness of the ink film, it cannot be detected after the press is fully inked. Sometimes the low areas in the form roller surface do not ink up from their contact with each other but from

the plate itself, depending on the degree of bounce the roller has on the plate. These defects are easily seen when inking the press or when washing up the rollers, therefore, the pressman should make it a general practice to examine the rollers at both times.

When inking the press at the start of a new form it is best not to let the fountain feed all the ink necessary to ink the press. The inking is best done by hand with a knife to prevent over-charging the rollers in those portions of the press where the fountain is open wide to supply the solids or greater image areas of the form. Where a form is the same as one previously run, inking should be done entirely with the pallet knife. This should be done in stages so that the rollers may be examined as the ink film is increased. This should not be overlooked because it is essential to good printing and these defects cannot be seen after the rollers are fully inked and are contacting the

The rollers should be entirely inked before contacting the plate. Just because there is no work or image in some areas, this does not mean that the rollers should not have a film of ink before the water from the plate contacts them.

#### **Manipulating Inks to Suit Papers**

Rectifying or manipulating inks is necessary to some degree in the average offset plant. It is something that can be done successfully only through experience and being able to recognize defects in equipment and material involved. To say that an ink must be adjusted to suit paper is not entirely true, since the same ink will react differently on identical paper on a different press.

This is best illustrated with offset coated papers in that they are more critical. To adjust an ink for coated paper usually would mean that it should be of a consistency which would not pull the surface coating, and yet would exhibit sufficient tack to bind the ink to the surface of the paper. The ink must be soft enough to permit the grippers to deliver the sheets from the blanket. At the same time the ink should have the right amount of tack to turn the rollers at the proper surface speed and keep the image sharp and clean.

All things being equal, the manipulation of inks to suit different papers can be effected by a slight reduction in the body and a variance in the percentage of drier added. With experience, pressmen know to what extent an ink should be softened so that it will deliver properly. As for drying, they should test the ink on the paper before hand to determine the extent of absorption and the time required for drying. If the paper absorbs the vehicle rapidly, the chances are that the ink will chalk when dry unless sufficient binding varnish is added. When grippers are set properly and pressures are normal, the chances are that the ink will run without excessive thinning or reducing.

The blanket tack is also important when running coated papers, for with normal tack, the blanket will release the sheet in the non-image areas and confine the pull to the inked areas only. It has been proved that if the tack in the rubber is slight and the grippers hold the sheet evenly and static is eliminated, coated paper will run satisfactorily with a normal good-bodied ink.

The degree of ink manipulation necessary is greatly influenced by the setting of the rollers. When rollers are improperly set, the ink must have more tack to keep them turning at the proper surface speed, otherwise the plate will tint or scum and the halftone areas may plug up. On presses where the rollers make proper contact with each other the ink may be softened to excess and still print well. The importance of properly set rollers cannot be taken lightly, for to adjust an ink for soft or linty papers most of the tack must be reduced or eliminated.

To sum up, it is safe to say that the body or proper consistency of ink for the job at hand depends as much on the following points as it does on the finish of the paper.

First, a sheet of coated paper with a 90% ink coverage will require a much softer ink than one with only 25% coverage.

Second, coated paper, due to its smoothness and the suction created at the blanket surface because of static, will not permit the same amount of tack in ink that a sheet of offset paper can withstand.

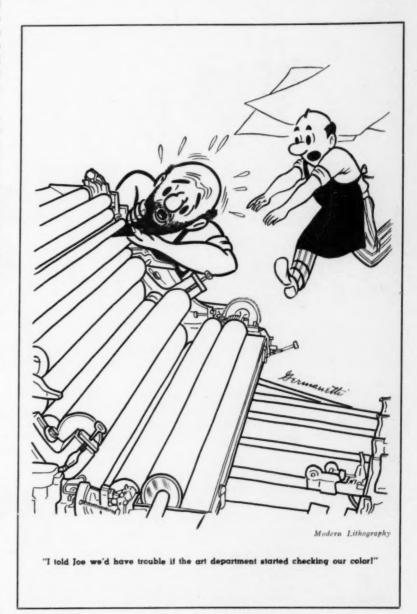
Third, the condition of the rubber blanket surface is most critical. If the blanket has swollen areas or if there is excess tack in the rubber, the ink will have to be thinned to excess to allow the sheets to deliver.

Fourth, regardless of everything else, excess pressure between the cylinders will necessitate softening the ink to help deliver the sheets and also prevent excess picking.

Fifth, the condition of the plate itself may demand ink manipulation. If the plate is sharp or if it inks up poorly due to blindness of the image, the ink can be manipulated to print fuller or greasier. On the other hand, if the plate is too full, the ink can be stiffened to print cleaner or sharper.

Sixth, on multicolor presses the ink must be manipulated to trap on wet colors. The ink on a two-unit press should be less tacky on the second unit than on the first to prevent the first color building up on the second blanket.

Seventh, on a paper that has a very hard surface or is coated two sides, ink must be manipulated to prevent offsetting. In this case, it is important that excess drier be avoided in strictly linseed inks and that they have a minimum of tack, and have enough tinctorial strength to allow a very thin film to be run.\*

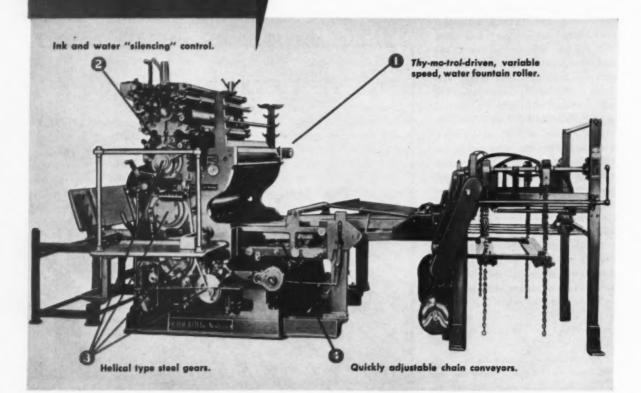


STILL MORE NEW FEATURES that increase efficiency and ease of operation

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HOE

METAL DECORATING PRESS



- 1 The electrically-driven water fountain control unit, utilizing a Thy-mo-trol drive, is now located on the drive side of the press, giving the operator more headroom.
- 2 Where a coating or varnishing machine is installed between press and oven, it often is necessary to run metal sheets through the press without printing when they are only to be coated or varnished. At such times it is not desirable to leave ink and water systems in operation, and they can readily be "silenced."
  - A Hoe representative will be glad to explain the many other special features that combine to make the Hoe METAL DECORATING PRESS SO productively outstanding.

- **3** Helical type steel gears are now standard on all three cylinders and on the cam shaft.
- **4** Chain conveyors can be quickly adjusted to handle any sheets from minimum to maximum size.

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## Flat Top Soft Drink Cans in Production

A SPECIALLY designed flat top lithographed can for carbonated beverages is now in commercial production by American Can Co., William C. Stolk, president of the company announced last month. In making the announcement he predicted a potential market for soft drinks in cans possibly "double that of the current canned beer business." (See report in ML, June, page 97).

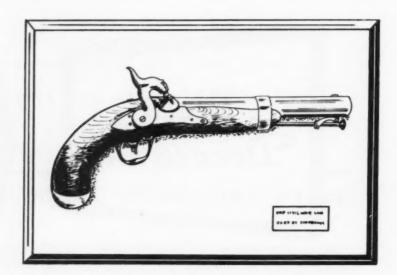
"It is still too early to make any predictions," Mr. Stolk said, "but if the consumer acceptance trends that have marked the success of the beer can are paralleled in the soft drink business, then the volume of cans sold may eventually be twice that of the present beer can volume. This would mean between 12 and 13 billion soft drink cans a year."

The new container is similar in size and shape to the 12-ounce beer can which Canco first introduced just 20 years ago, he said. However, he added, extensive research and development work has gone into the perfection of the soft drink can to maintain the flavor and high carbonation of these products.

An American Can Co. pressman inspects a sheet of tinplate for "Tap-a Cola" cans. In the background sheets of lithographed plate are being carried along to the drying and baking ovens. With improved varnishing methods, printing plates and fast feeding and baking, it is now possible to lithograph up to 100 sheets of metal plate per minute, the company reports.

"This is not just another tin can," Mr. Stolk declared. "A number of technical problems, dealing with the chemical properties of various types of soft drinks and high internal pressures, had to be overcome before we could tailor a can that would adequately protect the same high quality of product the public has come to expect. At the same time it was



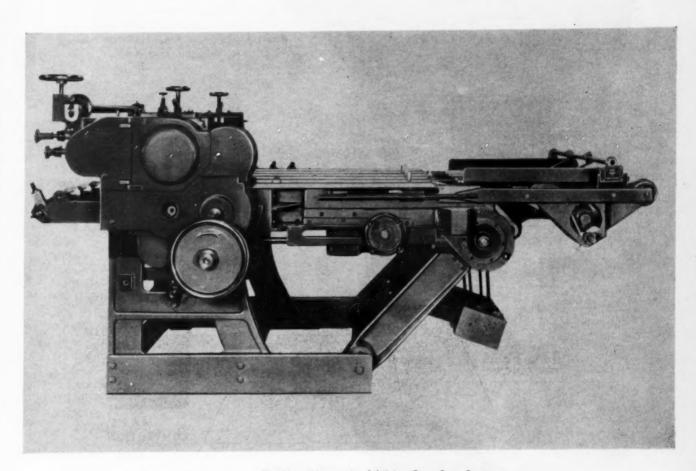


## Will the Chief of Staff Buy It?

This relic is suitable for a wall decoration and conversation piece, but not for today's demands. Your chief of staff shouldn't be expected to compete in today's fast-moving metal decorating industry using equipment of a by-gone day. To operate profitably, metal decorators agree that you need modern facilities.

Wagner equipment (such as that shown on the opposite page) are paying off because they are engineered specifically for modern metal decorating. Over half a century of experience in the field backs them up.

Whether your problem is modernization or expansion, call in a Wagner engineer for consultation.



The New Wagner Model K Lug Type Spot Coater— With Three Register Fingers. (Designed for use with automatic feeder or Wagner press delivery.)

The Wagner line includes: ROTARY-AIR OVENS, D. E. F. OVENS, AUTOMATIC STRIPPERS, SPOT COATERS, VARNISHING MACHINES, AUTOMATIC FEEDERS, ROLLER REVOLVING MACHINES, LABORATORY COATERS, SYNCHRONIZING DRIVES. AND OTHER SPECIALIZED EQUIPMENT FOR COMPLETE LINES



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N.A.P.L. CONVENTION

And you can be sure of uniform quality when you print with \$&V inks, for every pound of ink we sell has been carefully pre-tested to give you the finest results on every printed job.

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necessary to design a can that offered an attractive, convenient and durable package which could be mass produced economically."

To meet the technical considerations, he added, the company's research department developed specifications for the correct weight of tinplate, specially designed can ends, a new and stronger side seam and special inner coatings for added shelf life.

Initial production of the new can now is under way at the company's Hudson plant in Jersey City, Mr. Stolk said. He added that additional manufacturing lines are planned for installation at other company locations.

Although cans have been developed for a number of types of soft drinks, initial use of the new container was made in a marketing test in Rochester and Syracuse conducted by the Hoffman Beverage Company. The Pabst Brewing Company subsidiary recently introduced its new product, Tap-a-Cola, in the New York metropolitan market.

American Can conducted successful tests with soft drinks in 1937, Mr. Stolk said, but material restrictions during and since World War II delayed marketing developments. Since then, he added, the company has been unwilling to enter the soft drink container business until technical and manufacturing considerations had been thoroughly researched and it had been determined that there would be wide consumer acceptance of canned carbonated beverages and sound economic advantages to all concerned.

The company has now studied all these factors and is confident, both on the basis of its own research as well as reports from other sources, that conditions are favorable for entering the soft drink can market, he said.

"We base a large part of our confidence in the future of the soft drink can on our highly favorable experience with the beer can," he said. "The basic factors of convenience, protection and attractiveness which contribute so much to its success are

equally applicable to the canned soft drink business."

Commenting on the company's plans for supplying container requirements in the growing canned carbonated beverage market, Mr. Stolk said:

"We have every intention of expanding our facilities as we determine that consumer acceptance is in consonance with economic advantages for the beverage producer, the distributor, the retailer and ourselves. I am quite confident that by the end of the summer we shall be in a position to better measure the extent to which we should proceed with our manufacturing plans."





Exhibit British Lithographed Containers



Metal candy containers, fabricated and lithographed in England, were displayed at the National Confectioners Association convention in Chicago recently by the I. D. Co., New York, distributors of these products in the U. S.

Known as "Baret Ware," these decorated containers feature eye appeal and re-use value which stimulate impulse buying and assure maximum point-of-sale attention, S. L. Kaye, sales promotion manager for the I. D.

Co., pointed out. Another feature stressed was the fact that any hostess is proud to offer sweets right out of the original package.

One new item shown, a "Canton compote," took two years for its development, Mr. Kaye said. Burnt orange, pinks and vivid blues are blended in the delicate design to produce a dish for serving sweets or femile.

Another new prestige item shown was a "Treasure Barrel," executed in

warm, tropical colors and with a gold handle and gold lacquer on the inside. Still another new container was the "San Toi" caddy, with an oriental atmosphere in deep greens and solid gold, also with a tight lid and internal enamel.

Among other items shown were picture frame boxes, whose lids with bright colored pictures can be used for wall decorations. An "Art Gallery" line bore landscape, ballet, hunting and flower subjects. Boxes with juvenile appeal in their decorations were plentiful. Exotic designs from Persian, Arabian, Egyptian and Italian art were prominent. Metal waste baskets, and trays were displayed, and also a line of metal dinner plates, all manufactured by the more than a century old Metal Box Co. of London.

#### Continental Makes Soft Drink Cans

Production of metal cans for carbonated beverages has been started at Continental Can Co.'s Paterson, N. J., plant, according to C. H. Buckley, products sales manager.

The New Jersey plant will make both flat and cone-top containers, designed with special side seams and inside linings to hold carbonated soft drinks.

"With this addition to the manufacturing output at Paterson," said Mr. Buckley, "Continental will be able to provide faster and better service to customers whose orders formerly were filled from our Pittsburgh plant." He added that, "Initially, production will be limited to one line but this will be increased in the near future."

In addition to soft drink cans, the Paterson plant also makes metal containers for beer, coffee, insecticides, polishes, waxes, motor oil and paint.

#### Plan Metal Deco Meeting

Donaldson Brown of the Donaldson Art Sign Co., Covington, Ky., president of the National Metal Decorators Association, met with the program committee of the Association in Chicago in early July to consider the program for the annual convention Oct. 4-6 at Atlantic City, N. J.

#### Campbell Joins Crown

New manager of lithography of the Crown Can Division, Crown Cork & Seal Co., Inc., is Frank J. Campbell, according to an announcement by George W. Crabtree, vice president



and general manager of the division.

Mr. Campbell joined the Crown Can after
25 years of experience in the metal decorating field. He formerly was employed by
the Continental Can Co. His office is in the
Philadelphia plant at Erie Ave. and H St.

#### Paper Extols Rheem Plant

Strolling through the grounds at the Rheem Mfg. Co.'s Chicago plant is "like a walk through a park," a Chicago Tribune writer said recently in one of a series of "Factory of the Month" articles in that newspaper. Not many parks, the story added, "have so lavish a floral display as this colorful factory setting."

Rheem Mfg. Co., the article continued "puts so much emphasis on such esthetic things as flowers, birds, trees, shrubs, velvety lawns and fountains at its exceptionally designed building that it easily ranks as one of Chicago's most attractive manufacturing plants."

The Rheem plant in Chicago is now the largest of the company's 27 factories, the story states. When its plans were drawn in 1941 the architects were instructed, not only to design it as one of Chicago's most artistic plants, architecturally, but also to provide a beautifully land-scaped background.

#### G. S. Wilson Dies

The retired president of the Green Duck Metal Stamping Co., George S. Wilson, died last month at the age of 67. He had retired from the Chicago metal decorating and advertising novelty concern in 1950, and lived in suburban Deerfield.

#### Continental To Build

A new metal research and development center will be built in Chicago by Continental Can Co., the company announced last month. Thomas C. Fogarty, executive vice president of Continental, said the ground would soon be broken for a three-story structure containing more than 200,000 square feet of floor space.

The unit, to be completed late next year, will employ approximately 600 persons, Mr. Fogarty stated.

#### Darco Moves Offices

Darco Metal Litho Co., Chicago, has moved its executive offices from the factory on 38th St. to 2619 S. Sacramento Blvd., home office of the parent company, Darco Steel & Wire Co. The move was made, according to Hubert Friedman, executive of the metal decorating firm, for convenience in correlating front office activities of the two related concerns. Metal decorating operations continue without change at 3620 W. 38th St., he stated.

#### Omaha Plant in Production

The new \$7,500,000 plant in Omaha of Continental Can Co. recently went into production on a one-shift basis. Charles H. Day, plant manager, said that a second shift probably would be added.

To begin with, the plant has four metal decorating lines, two with Hoe presses and two coating lines. Coaters and ovens were installed by Wagner Litho Machinery Div. of Jersey City. Feeders and strippers are by Dexter Folder Co.

The plant is located at 4133 South 72nd St., and will employ about 350 to 400 persons when in full capacity.

#### Metalphoto Sells Plates

Metalphoto Corp., 2903 East 79th St., Cleveland, reported last month it had acquired complete rights to manufacture and sell photosensitive, anodized aluminum sheets, designed for photographic reproduction using standard darkroom techniques.

Applications include use of the product in making such products as name plates, dial and watch faces.

#### Continental Appoints Bixler

Stanley M. Bixler has been named manager of Continental Can Co.'s Harvey, La., metal can plant, Orren R. McJunkins, general manager of the Southeastern district, announced.

#### Ohio Co. Now Has 3 Presses

The Ohio Art Co., Bryan, Ohio, now has in operation three Hoe metal lithographing presses. An item published here last month reported the addition of a 34 x 36" straight-line feed press and stated that this made a total of two presses in the plant. G. L. LaFlam, superintendent of the metal decorating division, reports that in addition to the new press, the company also operates another 34 x 36" single-color and a two-color tandem of the same size, added in 1948.

#### Hoe Sales Up

R. Hoe & Co., Inc., printing press manufacturer, announced that its sales for the three months ended June 30, 1954 amounted to \$5,727,-150, compared with \$5,387,866 for the same period last year. For the nine months ended June 30, 1954 sales were \$13,849,192 compared with \$14,580,526 for the corresponding period a year ago.

The company, which suffered a six-weeks strike early this year, reported that its net income, before taxes, for the quarter ended June 30, 1954 was \$829,195, compared with \$703,599 in the same period last year. After taxes, the net income for the June 1954 quarter was \$415,495, against \$336,499 in the June 1953 quarter.

Met income for the nine months ended June 30, 1954, before taxes, was \$1,521,345 compared with \$1,736,105 in the same period a year ago. After taxes, net income for the nine months ended June 30, 1954 was \$697,645 against \$862,005 in the corresponding period a year ago.

Unfilled orders as of June 30, 1954 amounted to \$14,614,382 compared with \$27,794.436 a year previous.

#### Process Group To Meet

Discussion of screen process techniques will be featured at the 6th annual Screen Process Printing Association convention Oct. 30-Nov. 2 at the Jefferson Hotel in St. Louis.

#### Adds Photocomposing Machine

A new Rutherford 39 x 46 photocomposing machine has recently been installed in American Can Company's San Francisco plant at 424 First St. by Culberg & Dorn, Western agents for the Rutherford Division of Sun Chemical Corp.

The platemaking department is under the direction of William Moss, foreman. All plates for the San Francisco, Oakland, Los Angeles, Seattle and Portland plants of the company are made there.

#### TECHNICAL BRIEFS

(Continued from Page 57)

min process; 3. For contact printing in gravure; 4. For converting halftone letterpress color process plates to lithograph plates; 5. For contact printing on copper or zinc to make reverse letterpress plates; and 6. For contact printing on sensitized film or glass to make a negative. The negative, in turn, is used for contact printing on zinc plates for lithographing by albumin process, or for contact printing on copper or zinc to make duplicate letterpress plates of type, line cuts or halftones.

## Planographic Printing Processes

Summer Problems. Carl Eisentraut. Graphic Arts Monthly 26, No. 5, May, 1954, pages 106, 109, 110, 112, 114 (5 pages). During the summer months, if preventative measures are not taken, temperature and RH can bring on a host of troubles. A few of such troubles are listed and also what measures should be taken.

\*Planographic Printing. U. S. Patent 2,681,617. S. V. Worthen and C. H. Van Dusen, Jr. Official Gazette 683, No. 4, June 22, 1954, page 829. 1. In the art of preparing direct image planographic printing plates, the improvement which consists in providing a paper or like cellulosic base sheet with a planographic base coating having therein finely divided pigment particles, applying directly upon the external surface only of said planographic base coating an auxiliary coating consisting of a water dispersion of a finely divided hydrophilic water insoluble non-reactive mineral pigment in the form of a silica aquasol, and then bonding the pigment particles of the said water dispersion to the said base coating by drying to form a discontinuous deposit of discrete particles of said finely divided mineral pigment over the entire external surface only of said planographic base coating. 3. In the art of printing from a direct image coated planographic paper or like cellulosic base planographic print-

ing plate provided with a hydrophilic planographic image-receptive surface having thereon greasy hydrophobic images defining printing portions, the improvement which resides in printing from the said image-bearing planographic printing plate, applying to the said printing surface of said direct image planographic printing plate, after printing therefrom, a clean-up and plate preservative composition composed of a water dispersion of a finely divided water-insoluble nonreactive water-wettable hydrophilic mineral pigment whereby to cover only the unimaged areas thereof, drying the thus treated planographic printing plate, and then reprinting from the said treated and dried planographic printing plate without removing the said clean-up and plate preservative composition from the unimaged areas thereof prior to the said reprinting operation,

#### Paper and Ink

Paper Properties as Related to Printability. V. Brightness. William H. Bureau. Printing Equipment Engineer 84, No. 6, March, 1954, pages 72 and 74 (2 pages). Brightness is defined and its importance in paper is discussed. The use of dyes to improve on pulp color and pigments to improve brightness and opacity is covered. Factors affecting brightness of coated and white lined papers are pigments, sizing, raw stock, and calendering. Brightness is important in obtaining contrast in the printed product although the paper is generally chosen from unprinted samples,

Paper Properties as Related to Printability. VI. Surface Bonding Strength. W. H. Bureau. Printing Equipment Engineer 84, No. 8, May, 1954, pages 40, and 64-65 (3 pages). This installment covers pick strength of coated and uncoated papers, the ink paper relationship, the nature of picking, the factors important in picking, and the measurement of pick strength.

Paper Properties as Related to Printability. VII. Chemical Considerations. W. H. Bureau. Printing Equipment Engineer 84, No. 9, June, 1954, pages 92 and 127-128 (3 pages). The measurement and significance to the printer of paper pH is discussed.

Lithography and the Papermaker. Robert K. Newcomb. TAPPI 37, No. 4, April, 1954, pages 159-161A (3 pages). The sheet-offset process and troubles caused by the paper, dimensional instability in particular, are discussed. The possibilities of web-offset printing are pointed out; it is four times as fast as sheet-fed work, and a much wider variety of paper can be used—from newspapers through business forms and labels and checks to the finest type of multicolor printing. Bulletin of the Institute of Paper Chemistry 24, No. 9, May, 1954, pages 738-9.\*



June 1954

John A. Printer Presstown, U.S.A.

Dear John:

I'm happy to say you were wrong!

You were one of those who insisted Mead Bond just couldn't be made better than it already was. I never agreed with you, but, more important, neither did the boys at the mill. Musici He's right -I've seen it. Lets give it They set out to see just what could be done.

Now, improved in both quality and color, Mead Bond is the finest fiber-blended bond to be had. Small wonder it's so popular for letterheads, announcements, statements and so many other important business forms.

You'll find real satisfaction in both performance and results next time you break the seal on the famous Mead inner-wrap, moisture-proof package that protects this fine paper. Why not break the seal on a package of Mead Bond for your very next important job?

I'll bet you break a lot more in the weeks and months to come.

Cordially,

Mead Papers

"Paper Makers to America"

P.S. Mead Bond is a standard product of The Mead Corporation. A sample packet is yours for the asking. Call your paper merchant or write us direct.





#### Curb Subversive Printing

A bill to force subversive organizations to provide the government with a list of their printing machinery, including mimeographing machines, was passed by the House of Representatives last month and sent to the White House.

An investigating committee said it had found that there are "secret" printing plants at strategic points throughout the country, making it more difficult for government agencies to determine what is going on in the organizations. President Eisenhower is expected to sign the bill.

The subversive organizations are the ones required to register with the U. S. Attorney General.

#### Packaging Forum Planned

"Know your Printing Processes for Packaging" will be a major theme of the Packaging Institute's 16th annual forum at the Hotel Roosevelt, New York, Oct. 25-27, program chairman Frank W. Cray, vice president of Interchemical Corporation, Printing Ink Division, announced last month. This will be the first time in the Institute's sixteen years of forums that printing processes have received such a prominent place on the program.

According to Mr. Cray, top authorities in each field of package printing will speak at the seminars. Every phase of the subject will be discussed with special attention to cartons, labels, films, cups, bags and metal decorating. Talks will begin at 9:30 Tuesday morning, Oct. 26, and will continue until 5 p.m.

Lithographed cartons and labels will be discussed in the printing processes forum by William B. Banks, assistant to the executive vice president, Lord Baltimore Press, Baltimore, Md.

W. K. Neuman, general manager of sales for the Metal Division of Continental Can Co., Inc., New York, will discuss metal decorating.

#### **POPAI Moves**

The Point-of-Purchase Advertising Institute moved to new and larger headquarters located in the Salmon Tower Building, 11 West 42nd St., New York 18, N. Y., July 30. The new telephone number will be LAckawanna 4-1162-3.

#### Adds Big Two-Color

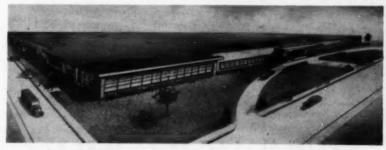
Lutz & Sheinkman, New York, recently installed a Miehle 76" twocolor offset press.

#### Wisc. Firms Add Four-Colors

Installations of three Harris 76" four-color offset presses in three lithographing plants in Wisconsin were announced last month by Harris-Seybold Co. They were in the plants of W. A. Krueger Co., Milwaukee, Milprint, Inc., same city, and Western Printing & Lithographing Co., Racine.

#### Currier In-Law Dies

The daughter-in-law of famous lithographer Charles Currier, of the old New York firm of Currier & Ives, died July 7 at her home in Cranford, N. J. A native of Brooklyn, Mrs. Freda Studer Currier, 91, was the widow of Frank E. Currier, who had manufactured the lithographic inks developed by his father, until his death in 1933.



#### Magill Plant Abuilding

Magill-Weinsheimer Co., 47-year old Chicago printing and lithographing firm, expects to move next March to its new.plant on which construction started June 22 in the Lincolnwood suburban community adjacent to Chicago. Costing \$1,250,000, the one-story building will provide 126,000 sq. ft. of space for manufacturing and office operations, an increase of 50,000 sq. ft.,

over present quarters in downtown Chicago. It will be air conditioned throughout and plans call for other features in line with modern trends in industrial building construction. Lawns will be landscaped and ample parking space, also an employee outdoor recreation area provided. Some \$350,000 will be expended for new equipProminent Users of Strathmore Letterhead Papers: No. 111 of a Series



This is a year of more than usual festivity in Atlantic City. While the popular resort celebrates its own Centennial and the Electric Industry's Diamond Jubilee of Light, the renowned Shelburne celebrates its own 85th year of hospitality and service. Ideally located in the very heart of the famous boardwalk, The Shelburne is one of the most distinguished resort hotels, noted for the luxury of its appointments, cuisine, and service.

Indicative of its belief that only the finest will do, The Shelburne provides the same quality Strathmore stationery for its guests as that which it has long used for its own impressive business letterhead.

Your own letterhead, on a Strathmore Paper, will convey a similar message of prestige through your correspondence. Ask your supplier to show you samples of your letterhead design on Strathmore papers, and see for yourself the improved appearance achieved through Strathmore craftsmanship and quality.

STRATHMORE LETTERHEAD PAPERS: Strathmore Parchment, Strathmore Script, Thistlemark Bond, Alexandra Brilliant, Bay Path Bond, Strathmore Writing, Strathmore Bond. Envelopes to match converted by the Old Colony Envelope Company, Westfield, Mass.

NEW STRATHMORE THIN PAPERS: Strathmore Parchment Onion Skin, Strathmore Bond Onion Skin, Strathmore Bond Air Mail, Strathmore Bond Transmaster.

# STRATHMORE

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Strathmore Paper Company, West Springfield, Massachusetts

# Strathmore ADVERTISEMENTS

in national magazines tell your customers about the letterheads of famous American companies on Strathmore papers. This makes it easier for you to sell these papers, which you know will produce quality results.

This series appears in:



TIME



NEWSWEEK



BUSINESS WEEK



PRINTERS' INK



SALES MANAGEMENT



PURCHASING



ADVERTISING REQUIREMENTS

#### Plans Advance for PIA Meet

The annual convention of the Printing Industry of America is planned for November 15-19 at the Statler Hotel, Detroit. Questionnaires have been mailed to PIA members to obtain information on interest in various subjects for discussion. It will be the 68th annual meeting of the PIA and its predecessor organization.

A feature of the convention will be the announcement of winners and exhibit of winning entries in the annual Self-Advertising Awards sponsored by the PIA and Miller Printing Machinery Co.

#### DMAA Plans Awards

The Direct Mail Advertising Assn., New York, has announced plans for judging entries in the 1954 DMAA "Best of Industry" Contest. Awards will be made to those companies whose direct mail campaigns are judged to be the best and most effective in various industrial, consumer and farm classifications. In addition a gold mail box trophy will be inscribed and presented to the winners whose campaigns are judged most outstanding.

Further details on the DMAA "Best of Industry" contest may be obtained from the Direct Mail Advertising Association, Inc., 381 Fourth Ave., New York 16, N. Y.

#### Lutheran Plans New Plant

The Board of Publication of the United Lutheran Church in America has announced its intention to buy a ten-acre plot in Cynwyd, Pa., near Philadelphia. The church plans to erect a large office building and printing plant on the site. Present estimates are that the ground and building will cost between \$2,500,000 and \$3,000,000. The building will replace both the present main office at 1228 Spruce Street and its printing plant at 50th Street and Lancaster Avenue.

The land is situated on the northeast corner of Belmont Avenue and St. Asaph's Road. A two-story structure, the building will occupy about 150,000 square feet, or about 30 percent of the plot. The remaining land will be used for parking space and lawns. The publishing company will employ about 250 persons in the offices and plant.

#### LaSala Heads Mueller Branch

Vincent LaSala has joined Mueller Color Plate Co., of Milwaukee, as head of the new eastern sales branch of the company, 520 Fifth Ave., New York. Mr. LaSala is a graduate of Syracuse University, with a background in photo engraving, lithography and gravure. He



formerly served as a sales manager with Amsterdam Continental. The New York phone number is Murray Hill 2-5844.

#### Printing Week Shapes Up

Plans for International Printing Week to be celebrated January 16-22, 1955, gained additional impetus in July with selection of the International Printing Week stamp and poster as reported on another page. Millions of Printing Week stamps and thousands of Printing Week posters will be in use beginning in September.

International sponsorship of the industry-wide movement is again being assumed by the International Association of Printing House Craftsmen with hundreds of national and local graphic arts organizations cooperating and supporting the program in every way. Many local celebrations have plans already well underway by a single Printing Week Committee made up of representatives of all local trade groups.

Local Printing Week committees are receiving constant aid from the International Printing Week Committee whose chairman is Floyd C. Larson, director of the U. S. Navv Printing Office at Great Lakes, Ill. Committee members are available throughout the nation for firsthand assistance where required. The chairman also issues the "Printing Week Bulletin," a bi-weekly publication available free to anyone who requests it. The "Bulletin" supplies news of local Printing Week activities throughout the country and includes planning advice and helps for local committee personnel.

An entirely new Printing Week

Objectives poster has been designed for the 1955 observance by Martin J. Weber of New York and a supply of these posters along with other supplies will be shipped to all local Printing Week committees in the Printing Week Kit.

#### Rossell Joins R & E Council

Robert E. Rossell, formerly chief of the Map Reproduction Branch, Engineer Research & Development Laboratories, Fort Belvoir, Va., was slated to join the Research & Engineering Council of the Graphic Arts Industry on August 1 as executive secretary. Mr. Rossell succeeds John H. Reed in the post.

He had been with the Army Engineers for about 12 years, and prior to that time was with Lanston Monotype Machine Co. as a technical engineer. During the past few years he has worked with developments in field mapping and lithographing techniques.

Mr. Rossell is a past president of the Washington Litho Club and now is second vice president of the Technical Assn. of the Graphic Arts.

#### MASA Moves HQ

Mail Advertising Service Association International has moved its headquarters to 18120 James Couzens Highway, Detroit, after being located for many years at 18652 Fairfield Avenue, Detroit.

The new expanded quarters will enable adequate filing space for the extensive library of direct mail advertising campaigns and source material on direct mail production, according to Max T. Lloyd, new executive secretary of the association of direct mail producers and commercial duplicators. Mr. Lloyd has succeeded Jeannette Robinson, executive secretary of the association for 26 years prior to her retirement July 1.

#### Brenard, Shuster Appointed

Appointment of two new sales representatives has just been announced by Bert Hefter, vice president and general sales manager of Milprint, Inc., Milwaukee, The men are George Brenard and William Shuster.





#### **Announce Winners**

The winner of the 1955 International Printing week poster contest is Emil Georg Sahlin, Buffalo, N. Y. The contest is sponsored annually by the International Association of Printing House Craftsmen, Inc. Mr. Sahlin also won the Printing Week stamp contest. The winning poster is shown at top and the stamp below.

Meeting at Chicago's Fu niture Club on July 15th, the poster contest judges award ed the lirst prize to Mr. Sahlin with honor able mentions going to entries submitted by Harry Roth and Duke Senogles, Topeka. Kansas; Steve Sluka, Chicago, and Mr.

Stamp contest judges met in Los Angeles. Samp contest judges met in Los Angeles.
Honorable mentions went to J. Edward
Schwartzer, Everybody's Publishing Co.,
Hanover, Pa.; John A. Hoermle, Warner P.
Simpson Co., Columbus; and Edward R.
Ahrens, Jr., Manhardt Printing Co., Inc.,
Buffelo Buffalo.

The winning awards will be presented by Floyd C. Larson, International Printing Week Chairman at the Printing Week Luncheon on Monday, August 9th, at the Craftsmen's International convention in Philadelphia.

#### Rochester Installs Fotosetter

An Intertype Fotosetter has been added to the department of printing at Rochester Institute of Technology. The department said it is installing two new laboratories to help its students keep abreast of recent developments in graphic arts equipment and techniques.

One air-conditioned cold-composition laboratory will be used to train students in Fotosetter composition. The laboratory facilities will also be used in experimentation, and for demonstration.

In connection with cylinder-press instruction a "Pre-Press Room" is being readied to train students in the Vandercook Pre-Press System. Complete equipment has been received for instruction in the Vandercook system of plate mounting and the gauging and testing of letterpress form materials.

#### Add Presses in Canada

Rolph-Clark-Stone, Ltd., Toronto, recently put in a Harris 22 x 34" two-color offset press, and also a Harris 35 x 45" single-color.

Gazette Printing Co., Ltd., Montreal, added a Harris 35 x 45" press. Woodward Press, Inc., same city, installed two Harris 22 x 34" two-color offset presses. Charrier & Dugal, Inc., Quebec City, put in a Harris 22 x 34" two-color.

#### N. Y. State Firms Expand

Stecher-Traung Lithograph Corp., Rochester, N. Y., recently put in a Seybold 94" mill trimmer, it was announced last month. Utica Printing & Service, Inc., Utica, N. Y., added a Harris 35 x 45" two-color offset press. A Harris 21 x 28" offset press was added by the Todd Co., Inc., Rochester. Frank A. West Co., Binghamton, installed a Harris 17 x 22".

#### Lawson Appoints Russo

James D. Russo (right) has joined E P. Lawson Co. as a salesman in the New York area, Lester M. Reiss, eastern sales manager announced. Mr. Russo graduate of St Peters College in Jersey City, formerwas with Bendix



Aviation Corp., Worthington Pump, Kearfoot Mfg. Co., and Jos. Davis Plastics Corp. He works out of Lawson's home office at 426 W. 33rd St.,

#### Oxford Appoints Henley

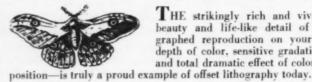
Oxford Paper Co. and Oxford Miami Paper Co., with mills in Rumford, Me., and West Carrollton, Ohio, have announced appointment of Henley Paper Co. as distributors for their line of printing and converting papers.

The Henley Paper Co.'s sales territory covers North Carolina, South Carolina, parts of Virginia, West Virginia and East Tennessee, with branches and warehouses in High Point, Charlotte, Asheville and Gastonia, N. C.

#### Eastern Firms Expand

E. I. duPont de Nemours & Co. recently added a Miehle 41 two-color offset press to its printing plant in Philadelphia.

Owl Printing Co., Jersey City, N. J., added a Miehle 29 offset press. The same model press was installed by Recording & Statistical Corp., Boston: Parish Press, Inc., New York; Advertisers Offset Corp., New York, and LaSalle Litho Corp., New York. LaSalle also put in a Miehle



THE strikingly rich and vivid colorbeauty and life-like detail of the lithographed reproduction on your right-in depth of color, sensitive gradation of tone and total dramatic effect of color and com-

It was lithographed by Rand Avery-Gordon Taylor, Inc., of Boston,

with a Roberts & Porter Tru-Dot Blanket on the press to help insure maximum fidelity of reproduction and meet today's exacting standards in color, and in black and white.

(This space is a paid advertisement sponsored by Roberts & Porter to bring to the reader an example of the high quality the Tru-Dot Blanket, in collaboration with the other elements of the offset process, is capable of producing-ROBERTS & PORTER, INC.)



4 color offset reproduction

# WARREN'S Lithographic Papers

Lusterkote • Offset Enamel • Overprint Label C1S • Sebago Label C1S Fotolith Enamel • Silkote Offset

#### PAPER MERCHANTS

who sell and endorse

Warren's Standard Printing Papers

ALBANY, N. Y.
ATLANTA, GA.
BALTIMORE, MD.
BANGOR, MAINE
BATON ROUGE, LA. NOTON ROUGE, L. RMINGHAM, ALA

BOSTON, MASS.

BUFFALO, N. Y. CHAMPAIGN, ILL. CHARLOTTE, N. C.

CHATTANOOGA, TENN CHICAGO, ILL. CINCINNATI, OHIO

CLEVELAND, OHIO COLUMBUS, OHIO CONCORD, N. H. CONGORD, N. H DALLA:, TEXAS DAYTON, OHIG DENVER, COLO.

DES MOINES, IOWA DETROIT, MICH.
DUBUQUE, IOWA
EUGERE, ORE.
FORT WORTH, TEXAS
FRESNO, CAL.
GRAND RAPIDS, MICH.
GRANT FALLS, MONT.
HARRISBURG, PA.

HARTFORD, CONN. HOUSTON, TREAS INDIANAPOLIS, IND. JACKSON, MISS. JACKSONVILLE, FLA.

KANSAS CITY, MO. KNORVILLE, TENN.

LITTLE ROOK, ARE. LONG BEACH, CAL. LOS ANGELSS, CAL. LOUISVILLE, KY. LYNCHBURG, VA. MEMPHIS, TENN. MILWAUKEE, WIS.

MINIBAPOLIS, MINIS. MOLINE, ILL. MONTGOMERY, ALA. NASHVILLE, TENN. NEWARK, N. J.

NEW HAVEN, CONN.

NEW OBLEANS, LA.

NEW YORK CITY

OAKLAND, CAL. OKLAHOMA CITY, OKLA. OMAHA, NEB.

PHILADELPHIA, PA.

PHORNEX, AREZ. PITTIBURGH, PA. PORTLAND, MAINE PORTLAND, ORE.

PROVIDENCE, R. I.

RENO, NEV. RIGHMOND, VA ROCHESTER, N. Y. SACRAMENTO, CAL. Sr. Lous, Mo.

ST. PAUL, MINN. SALT LARE CITY, UTAN SAN ARTONIO, TERAS SAN DEGO, CAL. SAN FRANCISCO, CAL. SAN FARACISCO, CAL. SEATTLE, WASH. SMEEVEPORT, LA. SPORANE, WASH.

SPRINGFIELD, MAIR. SPRINGIFIELD, MASS.
STOCKTON, CAL.
SYRACURE, N. Y.
TOLEDO, OHIO
TRENTON, N. J.
TROY, N. Y.
TULSA, ORLA.
WACO, TERAS
WALLA, WASHINGTON, D. C.
WASHINGTON, D. C.
WIGHTA, KAN.
YAKIHA, WASH.

Hudson Valley Paper Company
Sloan Paper Company
Barton, Duer & Koch Paper Co.
Brown & White Paper Company
Louisiana Paper Company, Ltd.
Sloan Paper Company
Zellerbach Paper Company
The Century Paper Co., Inc.
Henry Lindenmeyr & Sons
Carter, Rice & Company Corp.
The Alling & Cory Company
Franklin-Cowan Paper Company
Cracecent Paper Company
Caskie Paper Company, Inc.
Virginia Paper Company, Inc.
Southern Paper Company
Amelia Paper Company
Melatotosh Paper Company
The Alling & Cory Company
The Alling & Cory Company
Carter Wing Paper Company
The Petrequin Paper Company
Challing & Cory Company
Challing & Cory Company
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Company
The Alling & Cory Company

Schlomer Paper Corporation
Zellerbach Paper Corporation
Zellerbach Paper Corporation
Zellerbach Paper Company
Field Paper Company
D. L. Ward Company
The J. L. N. Smythe Company
Zellerbach Paper Company
Zellerbach Paper Company
C. M. Rice Paper Company
Zellerbach Paper Company
Jellerbach Paper Company
Zellerbach Paper Company
Amazon
Zellerbach Paper Company
The Alling & Cory Company
The Alling & Cory Company
The Commerce Paper Company
Zellerbach Paper Company

Zellerbach Paper Comp Stanford Paper Comp Western Newspaper Un Zellerbach Paper Comp

EXPORT AND FOREIGN

EXPORT AND FOREIGN

New Yoar Ctty (Export) National Paper & Type Co.
40 cities in Latin America and West Indice.

New Yoar Ctty (Export) Moller and Rothe, Inc.
20 countries in Latin America and West Indice.

New Yoar Ctty (Export) Muller & Phipps (Asia) Lid.
Belgian Congo, Burma, Ceylon, China, Hong Aong, Iorland,
India, Melaya, Philippine Islands, South Africa.

NEW ZEALAND B. J. Ball Limited

New ZEALAND HOMEL B. J. Ball CN. Z.-), Ltd.

HAWAHAN ISLANDS

Agents for Zellerbach Paper Company

PHOTOGRAPH BY RALPH H. WHITE

WARREN'S

# Lithographic Papers

Lusterkote · Offset Enamel · Overprint Label C1S · Sebago Label C1S Fotolith Enamel · Silkote Offset

Warren's LUSTERKOTE COVER provides a mirror-like glossy surface that contributes brilliance to the highlights and colors in lithographic reproduction. Now available with the lustrous finish on both sides of the paper.

Warren's Offset Enamel is a double coated paper for the printing of pictures by offset lithography. Double coating improves printability and uniformity, resulting in a higher potential of lithographic reproduction. Offset Enamel is available in glossy finish, Saxony finish, and dull finish. Also available coated one side only.

Warren's OVERPRINT LABEL is double coated on one side and is eminently suitable for labels produced by offset lithography or by letterpress. This paper is pre-conditioned by an exclusive process.

Warren's SILKOTE OFFSET has the appearance of a wove offset but has a unique pigmented surface that gives more brilliant reproduction. It also offers a high degree of dimensional stability. Silkote Offset is available in Wove and Saxony finish.

Warren's FOTOLITH ENAMEL is a new quality of machine coated two side paper for the reproduction of halftones by offset lithography.

Warren's SEBAGO LABEL C1S is a new quality of machine coated label paper for offset lithography or letter-

Write for free booklet-"How Will It Print by Offset"

S. D. WARREN COMPANY · BOSTON 1, MASS.



#### Made Lawson VP



David W. Schulkind, president of E. P. Lawson Co., New York, manufacturer of paper cutting machines and bindery equipment, last month announced the appointment of Roland J. Lachapelle (above) as vice president.

A native New Englander who graduated from Montreal Technical Academy, Mr. Lachapelle joined the Lawson Company in 1947 as sales representative for the New England area. His technical background enabled him to service the accounts in his assignment from a technical as well as called point of view.

sales point of view.

Mr. Lachapelle is responsible for the installation of 52" Lawson cutters and Lawson Electronic Spacer cutters in the finishing rooms of several paper mills, where they are used to handle small sheet cutting, trimming and finishing, instead of using large cutters which were used for splitting the larger sheets.

Mr. Lachapelle later became New England manager, a post he has held for the past several years.

He has been active in various trade organizations. His memberships include: The Boston Litho Club; The Boston Club of Printing House Craftsmen, of which he is both a former director and educational chairman; and International Assn. of Printing House Craftsmen, of which he is District Representative for the First District Mr. Lachapelle is also a member of the New England Salesmen's Guild, and other groups.

As Vice President of E. P. Lawson, Mr. Lachapelle will continue to make his head-quarters at the company's Boston Office, now located at 176 Federal Street.

#### LNA Catalog Wins Award

The Lithographers National Association, which conducts its own annual Lithographic Awards Competition, was signalled out for special honor in the 33rd Annual National Exhibition of Advertising and Editorial Art and Design sponsored by the Art Directors Club.

LNA received an Award For Merit, June 8, for its 1953 Awards Catalog, produced in connection with the Association's Third Lithographic Awards Competition. The 68-page Catalog, designed by Lester Beall, one of the nation's top commercial artists, was distributed to 35,000 buyers of printed material in all parts of the country.

W. Floyd Maxwell, LNA Executive Director, expressed appreciation for the honor bestowed on the Association, which, he said, has endeavored through its annual competition during the past four years, to publicize widely the advantages, potentialities and versatility of the offset process.

#### Add Equipment in New Engl.

Kellogg & Bulkeley Div., Connecticut Printers, Inc., Hartford, recently installed a Harris 35 x 45" two-color offset press. Other New England companies recently installing Harris-Seybold equipment include Conde Nast Publications, Inc., Greenwich, Conn., a Seybold 65" cutter; Volk Litho, Inc., Bridgeport, Conn., a 22 x 34" press.

Rand Avery-Gordon Taylor, Inc., Boston, put in a Harris 42 x 58" two-color offset press; General Offset Printing Co., Springfield, Mass., added a 22 x 34" two-color; Atlantic Register Co., Waltham, Mass., added a 21 x 28"; and Mullen Printing Corp., Woburn, Mass., added a Harris 21 x 28" press.

#### Forbes Adds Big Presses

Forbes Lithograph Mfg. Co., Boston, recently placed in operation two big new offset presses. One was a Harris 52 x 76" four-color and the other a single-color of the same make and size.

#### Intl. Paper Advances Sawyer

F. Henry Savage, vice president and general sales manager of International Paper Co., New York, has announced the appointment of John P. Sawyer as assistant sales manager of the company's Fine Paper and Bleached Board Division. Mr. Sawyer is presently in charge of all publication sales to magazines and other periodicals which he will continue to direct. In his new position, he will replace P. A. Mahony who has resigned.

#### Harris VP in Canada



Election of Albert Guthrie (above) as vice president and resident manager of Harris-Seybold (Canada) Ltd., has been announced by Ren R. Perry, vice president-sales, for the parent firm, Harris-Seybold Company of Cleveland.

Mr. Guthrie was elected to succeed Hedley Prout, who has retired after 42 years of service to the graphic arts industry. Said to be one of the best-known men in Canadian printing and publishing circles, Mr. Prout had been vice president and resident manager of Harris-Seybold (Canada) Ltd., since 1939.

In taking over as operating head of Harris-Seybold's Canadian subsidiary, Mr. Guthrie will be responsible for all activities of a large sales and service organization headquartered in Toronto, supplying printers, lithographers, paper mills, publishers, binderies and book-making establishments throughout the Dominion. Haris-Seybold (Canada) Lid., is a direct distributor of Harris presses, Seybold cutters and trimmers. Cottrell presses, Harris litho-chemicals, Macey collating machines as well as a large line of machines and supplies made by other manufacturers.

Mr. Guthrie has been associated with the graphic arts equipment industry for 28 years. His entire career has been with Harris-Seybold (Canada) Ltd., or its predecessor firm, the J. L. Morrison Company, acquired by Harris-Seybold in the 1930's. A resident of Toronto and a native of Scotland, Mr. Guthrie is active in many graphic arts associations.

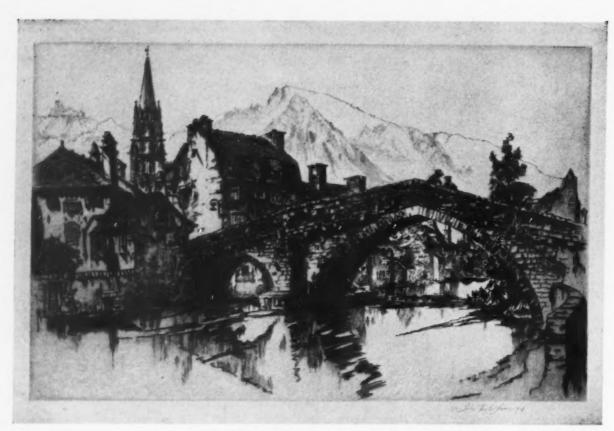
Another new oficer of Harris-Seybold (Canada) Ltd., is Miss Marguerite McAvoy of Toronto, elected assistant secretary-treasurer of the firm. Miss McAvoy has been

office manager of the company since 1936.

Mr. Perry also announced that an almost completely new group of officers and directors has been elected by Harris-Seybold (Canada) Ltd., including George S. Dively, president of Harris-Seybold, as board chairman of the subsidiary. Mr. Perry is now president of the Canadian firm, and Joseph W. Powell, Jr., vice president-finance for Harris-Seybold, has become a director.

#### L. L. Brown Appoints French

L. L. Brown Paper Co., Adams, Mass., has appointed Fred H. French Paper Co., Los Angeles, distributor of Escort Ledger and Escort Machine Posting, 50 percent rag-content papers.



LE PONT NOTRE DAME, MENDE, an etching by John Taylor Arms (American 1887-1953)

# Mohank Superfine Text, Cover and Bristol

This finest of texts, rich in appearance and extraordinary for cleanliness, has established itself as first choice among designers and producers of fine printing when quality and good taste are first considerations.



#### Chicago Course for Journeymen

The Chicago Lithographic Institute, in response to insistent demands, will expand its services to the industry by providing during the coming school year, a series of six clinics for craftsmen at the journeyman level. Groups limited to 15 men each will meet for three hours one night a month during the four-month term. Each group will cover a single operation, black and white photography, color photography, platemaking, presswork, layout and art. Discussion leaders representing the most capable men in Chicago litho plants will be drawn from management, from top level craftsmen, the union, research and supply houses. One man will preside at each of the first three sessions and at the fourth meeting these three will unite for the final panel discussion of the

Final details of the plan, which has been under development for some time, were approved at a recent meeting of the institute's board. Weeks earlier, however, when word of the project first got around, journeymen were calling the institute, to reserve a place for themselves in the classes, Al Brown, general manager, reported.

Literature and enrollment blanks were to be distributed during July, to both open and closed shops in Chicago and suburbs and no trouble was anticipated in filling the available class enrollment. The same series will be repeated during the second semester in 1955, Mr. Brown announced.

Enrollment in the daytime 10-week intensive course for junior executives, which starts in September, was practically completed in June, Mr. Brown said. Among the class will be lithographers from Mexico, Puerto Rico and England.

The night time intensive course, first offered last semester, went over big, and is to be repeated in the new school year. This class, meeting two mights a week for 34 weeks, is limited to employees of Chicago litho plants, manufacturers and suppliers who are unable to leave their posts for the daytime intensive course. Some openings for enrollees were still available in July.

Under consideration for introduction in September is still another new course on copy preparation open to artists interested in proper preparation of copy for lithographic reproduction, and also to salesmen who need guidance in estimating and selling their company's products.

Miehle Appoints

B. W. McDowell (right) has been appointed a sales representative in the Northwest area, according to an anouncement by Carlton Mellick, vice president—sales, Miehle Printing Press & Manufacturing Co., Chicago,



Mr. McDowell began his career in the printing industry at the age of 15, working part time in several small printing shops in the field on a full time scale, he spent several years with one of the larger printing firms in the San Francisco area, followed by about 10 years of operating his own print shop—The McDowell Printing Service in Watsonville, Calif. He later sold the business to two of his employees and moved into sales work, acting as representative for a printing equipment firm.

After spending several months working

After spending several months working out of Miehle's San Francisco office, he now has established residence in Seattle, and will represent Miehle in the states of Washington, Oregon, Idaho, and Montana.

#### White Heads Chicago Group

Carl White of Inland Press, Chicago combination plant, was elected chairman of the Graphic Arts Young Executives Club, newest organization in the Chicago printing field. Vice chairman of the group is George McKiernan, Jr., of the Geo. F. Mc-Kiernan Co., combination firm. The new club will work closely with the Graphic Arts Association of Illinois to promote friendly relations among printers and lithographers, provide a forum for discussion of trade problems and advance the mutual interests of the printing industry. Membership will be on an invitational basis, it was announced.

#### Chicago Firm Adds Machine

A Rutherford photo composing machine recently was put in by Chicago Litho Plate Graining Co., Chicago. The new machine takes plates up to 58 x 78", and is the third Rutherford machine installed by the firm.

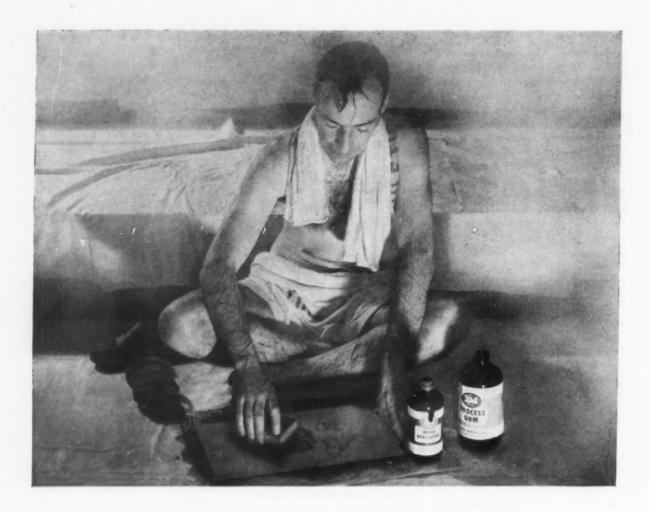
#### Ill. Assn. to Move

The Graphic Arts Association of Illinois will move about Oct. 1 from the downtown Chicago office occupied for years to a new location at 860 N. Wabash Ave., where a three-story building has been leased large enough to house all activities, for the first time, under one roof. Space has also been allotted for use of the Franklin Association of Chicago, bargaining agency for letterpress printers. The building is being remodeled, Frank. J. Bagamery, secretary-general manager of GAAI, said, to provide a much needed class room accommodating 80 persons and also a conference room, as well as offices for the association's various departments. The move will make possible unified operations and also reduce monthly rental charges, he pointed out.

Effective July 1, Mr. Bagamery also announced, the Chicago Typographers Association has become affiliated with the Graphic Arts Association of Illinois. While retaining its own automony, he said, the typographers' group will obtain common action upon some matters. Arthur W. Brooks, director of technical and educational activities for GAAI, has been appointed secretary of the CTA, whose offices will be located in the Graphic Arts Association headquarters.

#### Sees Improved Book Quality

The quality of trade and popular books has been improving by leaps and bounds and good book making has become a lot less exclusive, says Walter Howe, director of design for R. R. Donnelley & Sons Co. His comment was made as an exhibition was opened in Donnelley's Lakeside Press Galleries in Chicago, of about 135 books designed and produced in the U. S. during the past 31 years. A retrospective show, the display was culled from 1,550 books submitted to the American Institute of Graphic Arts in its various annual "50 Best Books" contest. The 135 are considered to be typical examples of the styles, tastes and printing knowledge of their year. The show will remain on view through September, it was announced.



# Turkish Bath test proves: heat and humidity do not affect exposure time of "3M" Plates!

Next time your plate-maker complains that he can't guarantee good results when "it's like a Turkish Bath in here," remember this photo: it shows a "3M" Pre-senaitized All-Aluminum Photo-Offset Plate being developed in an actual Turkish Bath—with the temperature at 120° and the humidity at a steaming 97%! What's more, this plate developed perfectly without change from normal development time or procedure!

#### "3M"-the all-weather plate!

"3M" Photo-Offset Plates give you perfect performance whatever the weather—even on the hottest, most humid summer days that make ordinary surface-coated plates oxidize and scum. These are the plates that can put

an end to your rainy-day job postponements and summertime shop shut-downs!

What's more, they eliminate many of the day-to-day problems with ordinary offset plates: because "3M" Plates are pre-sensitized, you never have a coating problem. Exposure and development times are always constant—never any variations. And "3M" Plates need no gumming on press stops; never oxidize on the press!

Why not let us show you how "3M" Photo-Offset Plates can solve your hot and humid weather printing problems—can give you plates of consistent deep-etch quality the year round. No obligation—just write on your letterhead to Dept. M L-84, 3M Company, St. Paul 6, Minn.

#### 3M Photo-Offset Plates

World's largest selling Pre-sensitized All-Aluminum Photo-Offset Plates.

The term "3M" is a registered trademark of Minnesota Mining and Manufacturing Company, St. Paul 6, Minn. General Export: 122 E. 42nd St., New York 17, N.Y. In Canada: London, Ontario, Canada.

#### Check these facts on— "3M" Offset Plates

Develop without a darkroom in approximately one minute no matter what the weather.

#### FIT POPULAR LARGE PRESSES:

Pin Bar punching available for ATF Chief, 14" x 20".

Straight cut for ATF Chief, 17" x 20" and 22" x 29".

Harris, 17" x 22", 21" x 28", 22" x 34".

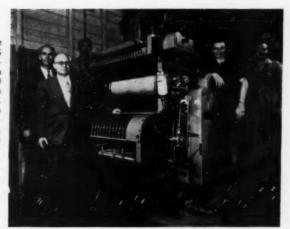
Ebco, 22" x 34".

Mann, 22" x 34".

Smaller presses, such as Multilith and Davidson supplied with proper Pin Bar, Serrated, or Straight-cut edges in a variety of sizes.

#### Adds Press in Seattle

Recently installed at American Printing Lithographing Co., Seattle, Washington, was new Miehle No. 29 offset press. Shown here, L. to R. are B. W. McDowell. Miehle's northwestern represen tative; Perry Acker, of American Printing & Lithographing; Rudy Benesch. Miehle offset specialist; Lonnie Shults, pressman, and Jim Bernard, of the Edwin C. Dwyer Co., Seattle, who erected the press.



#### Add Equipment in West

Western firms adding Harris-Seybold press and bindery equipment recently were announced last month. Economy Blue Print & Supply Co., Los Angeles, added two Seybold cutters, a 40" and a 50"; American Offset Printers, that city, put in a Harris 22 x 34" press; and Reed & Co., same city, added a 17 x 22". C. F. Braun & Co., Alhambra, Calif., put in a 17 x 22"; and Henry Offset Service, Glendale, Calif., installed a 22 x 34".

Carton Label & Litho Co., San Francisco, put in a Seybold 50" cutter.

Rocky Mountain Bank Note Co., Denver, added a 50" cutter; and W. H. Kistler Stationery Co., that city, added a 17 x 22" press.

#### S. F. Supplymen Pass 50 Mark

The 49th, 50th, and 51st members have joined the Printers Supplymen's Guild of Greater San Francisco, according to a report at the June 28th meeting of the group by Ben Ebersole, secretary.

Thirty-five members and guests were present for the luncheon to hear Lloyd E. Graybiel, vice-president of the American Trust Co., discuss "Industry's Place in the Bay Area Economy."

Temporary officers of the San Francisco Guild have been re-nominated and re-elected as permanent officers for the 1954-55 year. They are Willis C. Johnston, American Type Founders, president; Henry D. Ballard,

Roberts & Porter, vice-president; Ben Ebersole, Allied Litho Supply, secretary; and Don Leutz, Gane Bros. & Lane, treasurer.

#### N. W. Firms Add Presses

ATF offset presses were installed recently in two plants in the Northwest, A. L. Chadwick, ATF representative in Portland, announced. Dempsey, Kimpsey & Downs, Portland, added an ATF Chief 20, and Longview Publishing Co., Longview, Wash., put in a Chief 22.

#### Oakland Craftsmen Pick Officers

William Kitto, Pacific Rotaprinting Co. of Oakland, has been elected president of the East Bay Craftsmen's Club. Other officers are Lynn Aldrich, vice president; Oliver Beckwith, treasurer; and Bill McCarthy, secre-

#### Leary & Associates Appointed

David F. Leary & Associates have been appointed merchandising consultants to Pacific Coast Foil Co., a division of Jorgenson & Co., San Francisco printers and lithographers. Pacific Coast recently completed a \$1,000,000 plant in the southern part of the city.

The modern plant is a one-story structure with 63,000 square feet of space. A laboratory for study of new methods of using foil is included in the unit, along with facilities for printing, processing and storing the foil, according to Ralph J. Jorgenson, president and general manager of Jorgenson & Co. Mr. Jorgenson declared that "the uses for laminated foil are nowhere near exhausted."

#### Fulmer and A & A Merge

Orbie L. Fulmer and A&A Litho Service recently merged under the name Associated Graphic Arts. Hen R. Iwakiri and J. L. Myers represent the Los Angeles firm.

#### Gehling To Expand

Gehling Printing and Lithographing Co., Bell, Calif., is building a new printing plant in that city. The structure is scheduled to be completed this month.

#### Colo. Firm Adds Press

Rocky Mountain Bank Note Co., Denver, recently put in a Miehle 29 offset press.

#### Lithoman is President

Past-president George Y. Martin, (left) installs the new president of the Portland Club of Printing House Craftsmen, Cha:les C. Ball (second from left) at a recent meeting. Mr. Ball is with Agency Lithograph Co. Next to Mr. Ball is Elmer E.



Clausen, Graphic Arts Dept., Clark College, J. Henry Willis, Harry Hill Co., secretary Vancouver, Wash., club vice president, and treasurer.

#### Midwest Firms Expand

Installations of offset presses in midwestern plants were announced last month by Miehle Printing Press & Mfg. Co. Miehle 29s were installed by Eureka Specialty Printing Co., (two presses) Danville, Ill.; Max Stern's Sons Co., Chicago; Worthy Lithographing Co., Chicago; Gibson Art Co. (two, and another on order) Cincinnati; Carpenter Litho & Printing Co., Springfield, Ohio; Meredith Engineering Co., Des Moines; Jack-

man Lithograph Co., Cleveland; Art Press, Chicago; Harvey Paper Products Co., Sturgis, Mich.; Adair Printing Co., Detroit; and Moebius Printing Co., Milwaukee.

DeKalb Offset, Inc., DeKalb, Ill., put in a #41 two-color, and Meredith Engineering Co., Des Moines, also added a 41 two-color.

Grimes-Joyce Printing Co., Kansas City, added a Miehle 36. This same model press also was installed by F. M. Strickland Printing & Stationery Co., St. Louis; Eli Lilly & Co., Indianapolis; and Hall Litho Co., Topeka, Kan.

#### Four Join Chicago League

Decision of the Chicago Craftsmen's Bowling League to increase its membership from 20 to 24 teams has resulted in the addition of two litho firms, Lee Lithograph Co., and Central Envelope & Litho Co., to the lineup for this season's tournament which starts Sept. 2 at Cascade Recreation Alleys. Fred'k H. Levey Co. and Midland Paper Co. are the other two newcomers for whom place was made. Larry Romano of Sigmund Ullman Co., Div. of Sun Chemical Corp., is president of the Chicago League this year. Last season's tournament ended with Chicago Litho Plate Graining Co.'s team in top honor position on a showing of 58 games won, 38 lost. Second place in the close competition went to 20th Century Press, combination shop, with a 57 won, 39 lost, score.

#### Graphic Arts To Build

L. B. Dugdale and his step-son, G. E. Erich, partners in the Graphic Arts Press of San Jose, have broken ground for a new \$250,000 building in the city. The plant will be ready for occupancy in September.

The one-story, cement building will have a suspension roof, 120 feet long, and will provide large trucking and warehouse facilities.

Additional equipment will be installed in the plant, which has both letterpress and offset departments. Additional litho equipment will include a 22" x 29" press to supplement the 14" x 20" offset press now used.

Planning for the new building originally called for it to be occupied last year, but Mr. Erich suffered a severe attack of polio from which he is still recovering, and plans were necessarily delayed. Frank Carstens is plant superintendent, and Maurice H. Hyde is sales manager.

#### **Evanston Company Appoints**

Imprints, Inc., printers and lithographers, Evanston, Ill., has announced appointment of R. K. Struggles as executive vice president.



· QUICK, POWERFUL CLEANING ACTION

DBA cuts dried ink and varnish quickly and completely with no hard rubbing or scrubbing. One solution that enables changing from deep inks to pastels without delay. DBA KWIK-KLEEN is also affective on special, quick-drying inks.

RAPID EVAPORATION

and at lower cost.

Cut press down-time to a minimum. . DBA KWIK-KLEEN evaporates instantly. No penetration of the blanket surface that takes long to dry. DBA's fast action cuts blanket cleaning time for greater labor economy.

LONGER BLANKET LIFE

DBA KWIK-KLEEN is compounded to provide users the advantages of good care. It quickly restores the netural color to the blankets, does not cause swelling or over-dryness and will not leave any harmful residue. DBA actually conditions blankets for longer useful life.

DBA KWIK-KLEEN IS LISTED BY UNDERWRITERS' LABORATORIES, Inc., and classified as to fire hazard.





ORDER FROM YOUR DEALER
IF YOUR DEALER CAN'T SUPPLY YOU, ORDER
DIRECT AND GIVE DEALER'S NAME

PRODUCTS CO., INC.

DEERFIELD, ILLINOIS

#### Nashville Firm Appoints

E. V. Williams, executive vice president of Cullom 6 Ghertner Co., Nashville and Atlanta, printers, lithographers and business forms producers, has announced the appointment of Leslie K. Straszewicz(right) as production manager.



Mr. Straszewicz served his apprenticeship in his father's newspaper and publishing business and received his education at the University of Krakow, Poland, as well as the University of Paris and spent several months in America in the 1920's to learn American management methods and techniques.

Being opposed, first to Hitler and later to pressure being brought to bear by the Communists, Mr. Straszewicz came to America in September 1949.

Mr. Straszewicz comes to Cullom & Ghertner from a lithographing firm in Detroit where he was general manager.

#### Southern Firms Expand

Several firms in the South and Southwest recently expanded their facilities through the addition of Harris-Seybold equipment the Harris Company announced in July. Roberts & Son, Inc., Birmingham, Ala. added a Harris 21 x 28" offset press, and Paragon Press, Montgomery, Ala. put in a 17 x 22" press.

Cullom & Ghertner Co., Atlanta, put in a Seybold 40" cutter, and Higgins-McArthur Co., Atlanta, added a 22 x 34" two-color press. A 17 x 22" press was installed by Dickson's Inc., same city, and John H. Harland Co., also in Atlanta, added a 22 x 34".

Tigert-Hughes Litho Co., Dallas, added a 17 x 22".

#### Add Presses in Southwest

Standard Printing Co., Tulsa, Okla., recently put in a Miehle 29 offset press. The Dorsey Co., Dallas, also added a Miehle 29.

#### Sees Upturn in S.W.

A great improvement in quality of lithography being produced in the Southwest was noted by Edward S. Jasser, vice president in charge of sales for Anchor Chemical Corp., Brooklyn. Mr. Jasser, who, with Ted Maizus, southern sales manager, and several assistants attended the Southwestern Graphic Arts Exposition in Houston, also reported a big increase

in number of litho plants in the area.

He said that O. K. Eden, manager of the Houston Graphic Arts Association, one of the backers of the show, told him that business prospects for the latter half of the year are excellent.

Several Anchor dealers displayed the company's line of washes, solutions and other products.

#### Champion Gives Library

Champion Paper Foundation recently took part in dedication ceremonies for a public library it gave to the city of Canton, N. C. Participating in the service for Champion were Reuben B. Robertson, board chairman; Reuben B. Robertson, Jr., president; Dwight J. Thomson, vice president for industrial and public relations; H. A. Helder, vice president and Carolina Division manager; Brandon P. Hodges, who acted as master of ceremonies; and C. A. Stone, chairman of the library board of trustees.

#### Zimmerman Veterans Retire

Two veteran employes of Otto Zimmerman and Son Co., Inc., of Newport, Ky., have retired after more than 110 years of combined service. They are Fred Berleman, 76, a layout man, who joined the firm in 1893 at the age of 15, and Robert Wood, 65, a platemaker, who began his employment in 1904, also at the

#### Ideal Names Two Reps





Ideal Roller & Míg. Co.. Chicago, has announced the appointment of two sales representatives. James Hayward (left) is assigned to Florida. He formerly was part owner and business manager of the Cordele, Ga., "Daily Dispatch." He has been in the graphic arts for 30 years, starting as an apprentice pressman. He lives in Sarasota, Fla.

Alfred W. Lyell (right), a resident of Nashville, is working in the Tennessee area. In the graphic arts for 34 years, Mr. Lyell was for seven years general superintendent of Cullom & Ghertner Co., Nashwille.

#### Advanced by Miller

H. T. Eckhardt, Jr. (right) has been assigned to represent Miller Printing Machinery Co. in the Southwest, according to an announcement by A. E. Searle, Jr., vice president in charge of sales. Mr. Eckhardt is an alumnus of the Carnegie Tech Printing School, and had been



working on the production of Miller advertising material prior to his new assignment. He will represent Miller in the states of Arkansas, Louisiana, Oklahoma and Texas.

age of 15. The lithographic firm is widely known for its music printing, which has included the song hits of W. C. Handley, composer of the "St. Louis Blues."

#### Empire Box Co. Liquidated

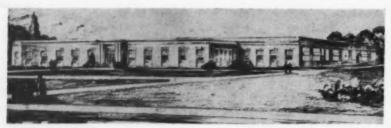
Ohio Boxboard Co., Rittman, O., has purchased the South Bend, Ind., plant of Empire Box Corp., while two other plants of this 50 year old Chicago concern, located at Garfield, N. J., and Stroudsburg, Pa., have been purchased by Benjamin Coates of Haverford, Pa. The sales were made in settlement of the estate of the late Stanley J. Klein, who, with his brother, Paul C. Klein, had inherited the business from their father, Moses Klein, founder of the firm. Since the death of Stanley, executors of the estate, and the brother, Paul, had conducted the business, whose liquidation received court approval in June.

#### Houston Co. Adds Press

Houston Lithographing Co., Houston, Tex., is installing a Miehle 29 offset press. The press was exhibited on production runs at the Southwestern Graphic Arts Exposition in Houston early in July. Aubrey Frazier is head of the concern.

#### St. Louis APL Hears Talk

A talk on an hour cost work program was heard recently by 98 members of the Associated Printers & Lithographers of St. Louis. Ollie Ash gave the talk, with Frank Corley, secretary of APL as program chairman.



#### **Building New Plant**

Franklin Printing Co. and Williams 6 Marcus Co., of Philadelphia, recently announced the start of construction of a \$500,000 printing plant in Primos, Pa., a suburb of Philadelphia, as reported here last month. Groundbreaking ceremonies were held July 7. Above is the architect's sketch of the new plant.

Plant facilities will include \$200,000 worth of new equipment to handle high-speed letterpress, offset and silk screen printing, according to a joint report from the companies, which also announced plans to merge. The building is expected to be completed in a year.

High confidence in the future of the printing business in the Philadelphia area was expressed July 7 by Raymond Blattenberger, Public Printer of the United States. He spoke at a luncheon following ground breaking ceremonies for the new plant. The same optimism was expressed by John S. Williams, president of the combined companies. "We decided to locate in this Philadelphia suburban area," he said, "for several reasons. It has excellent skilled labor available. It is a rapidly-expanding area both for business and home developments and it is one of the growing centers of trade in the general Philadelphia area."

LNA Exhibit Makes a Hit

An excellent reception for the annual Lithographic Awards Competition

And excellent reception for the annual Lithographic Awards Competitive we would be pleased to have the

exhibit again next year.

"It is our conservative estimate that at least 15,000 persons saw the display. The period of the exhibit was one during which numerous tours of out-of-town visitors were conducted through the building, and attendance may well have been considerably higher. The estimate is based on traffic in the lobby."

# D. C. Firms Add Presses

Kirby Lithographic Company, Inc., Washington, D. C., has announced the recent installation of a Miehle #61 single-color offset press. In addition, Kirby also installed a new #61 two-color offset.

Moore & Moore, Inc., Washington, added a Miehle 36.

#### Eastern Firms Add Equipment

Several eastern lithographing concerns recently installed Harris-Seybold press and bindery equipment, the Harris-Seybold Co. announced last month. American Bank Stationery Co., Baltimore, added a Seybold 44" cutter, and Young & Selden Co., same city, put in a 21 x 28" offset press.

Two offset presses were added by Levering-Riebel Co., Camden, a 35 x 45" single-color and a 22 x 34" two-color. Baker Printing Co., Newark, N. J., added a 22 x 34" two-color, and Jersey City Printing Co. put in a Seybold Hydrodrill multiple spindle drilling machine.

John Spencer, Inc., Chester, Pa., added a 22 x 34" two-color, and Eureka Specialty Printing Co., Scranton, Pa., added a 50" cutter.

A 42 x 58" two-color offset press was added by Rudisill and Co., Lancaster, Pa. Graphic Arts, Inc., Philadelphia, added a 50" cutter.

Piedmont Label Co., Bedford, Va., added a Harris 35 x 45" two-color press; while Old Dominion Press, Inc., Richmond, installed a 17 x 22".

National Litho Co., Washington, D. C., added a 50" cutter.

An excellent reception for the annual Lithographic Awards Competition, sponsored each year by the Lithographers National Association, was given recently in Washington, D. C., LNA reported.

The exhibit was seen by one of the largest groups of buyers of printed material in the four-year history of the nationwide promotion of offset. At least 15,000 visitors to the nation's capital viewed the exhibition of lithography during its two week display, June 14-25, in the Department of Commerce lobby in Washington.

The display, first of its kind exhibited in the Department of Commerce, included the 252 winning pieces selected in the 4th Lithographic Awards Competition, which is now touring the country and will be shown in many principal cities during the year.

In a letter to Herbert W. Morse, LNA's Promotion Director, Joel B. Ware, Deputy Director of the Commerce Department's Forest Products Division, who sponsored the local showing in conjunction with National Litho. Co. of Washington; Haynes Lithograph Co. of Silver Spring, Md.; and The Lord Baltimore Press of Baltimore, Md., said:

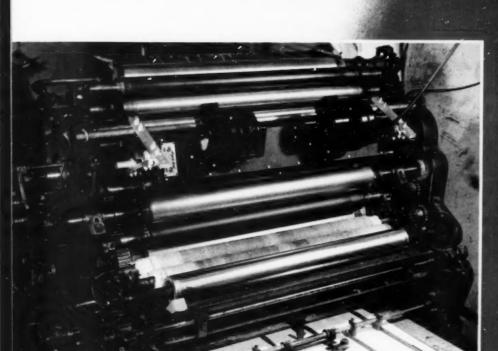
"The great variety of lithographed products displayed and the truly ex-

#### Kirby Honors Employee

Wallace W. Kirby. (left) president of Kirby Lithographic Co. Washington, presents a citation to Ray Webb. company employee, for his 25 years of service to the company. Mrs. Ethel Webb, (center) was presented with a sterling silver teg service in honor of the oc-casion. Mr. Webb, who started with the Kirby Company as a nega tive cutter 25 Vegra is now superintendent of art, layout and press operations.



# ATF announces



AQUA-TROL ON ATF CHIEF 29

## one of the most beneficial developments in recent years

- strengthens color
- extends plate life
- . reduces spoilage
- . speeds ink drying
- increases profit

#### EXCLUSIVE...

American Type Founders announces a world-wide exclusive sales agreement for Aqua-Trol (patent pending) with Interstate Offset Products Co. of Houston, Texas.

Aqua-Trol is considered by ATF to be an answer to problems of ink and moisture balance on offset presses and a major advancement toward consistent color and quality control, which is the current theme of all lithographic developments.

Units are available with brackets for simple installation on all offset presses from 10" duplicator to 76" multi-color.

When using Aqua-Trol, an automatic equilibrium

between inking and dampening systems is maintained which remains constant even during changing room conditions.

An Aqua-Trol unit pays for itself in a very short time by increasing production, improving quality, and saving ink and paper. All inks print with more strength of color and dry more quickly because Aqua-Trol removes excess moisture.

Aqua-Trol at work in the lithographic industry will help give it the stability of letterpress and the tone quality of rotogravure with the flexibility of offset production.

Better, more profitable printing from the widest line of processe

SPAYURE . . . LETTERSTEE ... ...

ATI

AMERICAN TYPE FOUNDERS — 200 ELMORA AVENUE, ELIZABETH, N. J.

A Subsidiary of Daystrom, Inc.

See AQUA-TROL proof on next page . .

# Why AQUA-TROL works!

When ink rollers contact a properly moistened plate, there is a transfer of water into the inking

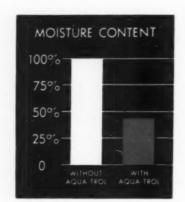
system. The amount of water so transferred is dependent upon several variables, such as: 1) kind and condition of plate, 2) kind and size of paper, 3) type of ink, 4) condition of dampening rollers and 5) driers or wetting agents in fountain solution.

Aqua-Trol continuously removes this moisture from the

ink by controlled evaporation, thus preventing emulsification. As the chart shows, Aqua-Trol removes over half the moisture present in the ink, even when the best balance exists without Aqua-Trol. In other words, when a skilled pressman has achieved an ink-water balance to

the best of his ability, he can use Aqua-Trol to remove over 50% of the still-present moisture! Of course, if more than a minimum amount of moisture is present, the Aqua-Trol unit automatically evaporates more—always keeping the ink free of moisture and in a more perfect printing condition than is possible without Aqua-Trol. See

your ATF salesman about the many production and quality advantages that are yours with Aqua-Trol — or mail the coupon below for complete information.



# what it can do for you

ATF-1-ML

SPOILAGE REDUCED Since ink color is brought up with fewer run-in sheets and there are less waste sheets during run, spoilage is often reduced 75% . . . the loss being as few as two or three sheets on many jobs.

FASTER INK DRYING Ink made moisture-free by Aqua-Trol dries faster on paper. As jobs can be backed up or trimmed much sooner than without Aqua-Trol, production is increased.

BETTER INK CONTROL Black ink prints jet black . . . colors print strong, bright and consistent throughout press run, saving ink and producing better quality.

PLATE LIFE INCREASED Through reduction in the water content of the ink, plate life is increased two to three times.

A UNIT FOR ANY PRESS Units are available for all sizes and types of offset presses—from duplicators to large multi-colors. EASY INSTALLATION Standard bracket assemblies enable you to mount unit on any press—without drilling—in a few minutes. QUICK AVAILABILITY Stocks of units for all presses are now available for immediate delivery from all ATF branches. Act now! LOW COSTS Aqua-Trols are priced at \$181.50 up—depending on the size of unit needed.

# AMERICAL TYPE FOUNDERS

200 ELMORA AVE., ELIZABETH, N.J. PLEASE SEND AQUA-TROL LITERATURE AT ONCE TO:

NAME

MAKE AND MODEL OF PRESS

COMPANY

ADDRESS \_\_\_\_

CITY- STATE

Don't Delay-Mail Today!

#### Phila. Boys Get Awards

Two young graduates of Murrell-Dobbins school in Philadelphia will be attending classes at Carnegie Institute of Technology next September thanks to Printing Industries of Philadelphia, Inc.

The boys, Edward R. Raupp and Andrew R. Dick, were graduated at the head of their class at the vocational-technical school, which has a printing and lithographic course, and qualified for the top award by passing the required college entrance examinations.

Each young man will receive a \$2400, four-year tuition scholarship to the Printing Management Department at Carnegie Institute of Technology, Pittsburgh, Pa., leading to a Bachelor of Science Degree in Mechanical Engineering.

Printing Industries of Philadelphia makes the award annually to the top graduates in the name of the 250 graphic arts firms which make up its membership.

Presentation of the scholarships was made in the school auditorium June 17 by James A. Crawford, president of John T. Palmer Co., and chairman of the association's Scholarship Committee.

In addition to Mr. Crawford, Printing Industries of Philadelphia was represented by its president, Joseph F. Matlack, vice president of Edward Stern & Co., Inc., Noel Rippey, executive secretary of the association, and Thomas H. McCabe, Jr., director of public relations.

#### Rossotti Elected

Charles C. Rossotti, formerly executive vice president, has been elected chairman of Rossotti Lithograph Corp., North Bergen, N. J.

#### Carnegie Announces Scholarship

A new scholarship, available to students entering the School of Printing Management at Carnegie Institute of Technology, Pittsburgh, has been announced by Glen U. Cleeton, dean of the school.

To be known as the Heathcote Mann Printing Scholarship, one or two new awards each year were made



#### Goerz Builds New Plant

A modern, scientifically equipped factory for the manufacture of precision lenses and optical equipment has been completed by C. P. Goerz American Optical Co. in In wood, Long Island.

The new plant was necessitated by an increasing volume of business in both the civilian and military fields, according to the company.

Goerz is one of the oldest and bestknown lens manufacturers in the country, its history dating back to 1895 when it was organized in New York merely to act as distributing agent for lenses manufactured by the parent company, the C. P. Goerz Optical Works of Berlin, Germany. Before the turn of the century demand was so great it was found necessary to manufacture the lenses in the United States, Goerz reports.

Manufacture of lenses was started in 1899, under the management of Fred Schmid.

During World War I the company sup-

plied the Armed Forces of the United States with the highest grade optical lenses—a contribution so necessary to the successful conduct of this War. In the years following more than 65 percent of all lenses sold to the graphic arts industry in America were Goerz Artar Lenses, according to the company. Today, nearly three out of every four color reproductions in national magazines, newspapers, trade and other publications can be attributed to a Goerz Artar Lens.

Again in World War II, the Goerz Company contributed greatly to the war effort by manufacturing exceptionally high-grade motion picture and still photography lenses for all types of military requirements, such as aerial combat cameras, aerial mapping cameras and many other special applications for both the Army, the Navy and the Air Force.

The company is operated under the management of its president, Dr. C. P. Goerz—a son—and the sales manager, P. Goerz Langield—a grandson—of the original founder of the Berlin Works.



#### Kienle Plans New Plant

Kienle and Company, manufacturers of printing and lithographic inks for 52 years, is building a new, ultra-modern plant (above) on a six-acre plot at Oakwood Road and the Long Island Railroad in Huntington Township, New York. The company will move its manufacturing facilities and main laboratories to the new plant; it will also maintain a complete service station with ink mills, mixers, stock and linished merchandise in New York City to provide rapid service in the metropolitan area.

The new plant buildings were designed by Frank Parker Associates, Architects, and are being built by Christie and Leiser, Inc. of New York, which firm also constructed the present offices and laboratories occupied by Kienle and Company in Brooklyn. The new main building, housing the laboratories, offices and principal manufacturing facilities, will be a single-story brick, steel and cast stone structure having a floor area of approximately 60,000 square feet. Raw materials will be stored in an adjoining storage building, of similar construction and of 8,000 square feet floor area.

The buildings will be set back from the roadway 100 feet and a circular driveway will provide access to the main entrance. The entire property will be landscaped and as many large trees as possible will be preserved. It is contemplated that the plant will be completed late in 1954.

#### possible by a grant from The Kable Foundation, Mount Morris, Ill.

According to J. W. Watt, president of the foundation, the establishment of the scholarship was in honor of Heathcote Mann and in recognition of his contribution to the industry.

#### Feathers Made V.P.

William H. Feathers, has been named vice president and general manager of industrial products for National Carbon Co., a division of Union Carbide and Carbon Corp., according to A. S. Johnson, president.

#### Byron Weston Head Dies

Hale Holden, Jr., 54 (right), president of Byron Weston Co., Dalton, Moss., since 1942. died unexpectedly June 30 at the New London. Conn. hospital.

Mr. Holden was a grandson of the company's founder, Byron Weston. He had been president of the Writing

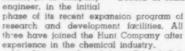
Paper Manufacturers Association, having been elected to that office in February.

Expansion carried out at the company under Mr. Holden included construction of an addition linking the Weston Defiance and Centennial Mills and installation of modern papermaking equipment.



**Hunt Appoints Men** 

The Philip A. Hunt Co. Palisades Park, N. J. manufacturers of photo graphic and graphic arts chemicals, has an nounced the appointment of Donald B. Alas director nutt graphic arts research. Thomas T. Hill as director of photographic re-search, and Peter F Mento, Jr. as company



Mr. Alnutt graduated from Central Col-



Donald B. Alnutt

Thomas T. Hill

Peter F. Mento, Ir.

lege in Fayette, Missouri and has been with Mallinckrodt Chemical Works and Foote Mineral Company of Philadelphia. Mr. Hill was associated with Ansco be-

fore joining the Chicago firm of Edwal Laboratories for a period of fifteen years as chief photographic chemist. Since 1952, he has been a civilian consultant to the Air Research and Development Command.

Mr. Mento did consultant work for the Mentos Products Company before joining the DuPont Company and later the Foote Mineral Company as research engineer.

#### Sales Seminar Successful

Plant owners and top sales executives of Philadelphia graphic arts firms showed keen interest in the Sales Management Seminar sponsored by Printing Industries of Philadelphia, Inc., June 29, 30 and July 1 at the Warwick Hotel.

The seminar was conducted by Charles W. LaBlanc, executive staff, Selling and Merchandise Division, Research Institute of America, Inc. The meeting was devoted to discussion of human relations and improved selling techniques.

#### Add Presses in N. Y. Area

Harris Seybold Co. last month announced recent installations in the New York metropolitan area as follows: Gramart Press, Brooklyn, a 17 x 22" press; Wickersham Press, Inc., Long Island City, 22 x 34" twocolor; American Bank Note Co., New York, a 22 x 34" single-color; Barnes Press, Inc., a 42 x 58" two-color; Chelsea Litho Co., New York, a 22 x 34"; Field & Beattie, Inc., New York, a 17 x 22".

Also: Georgian Lithographers, Inc., New York, a 42 x 58" twocolor; Hopp Press, Inc., New York, a 21 x 28"; National Law Press, a 22 x 34" two-color; and Westport Litho, Inc., New York, a 21 x 28".

Two-color 42 x 58" offset presses were installed by Neff Lithographing Co., Inc., New York, and Parish Press, Inc., New York.



NEW YORK: 525 W. 33 Street

#### Western Cited

A company citation for outstanding work was awarded recently to Western Printing & Lithographing Co., Poughkeepsie, by the Research Institute of America. Shown here (second from left) is Harold Spencer, vice president and general manager of the Pough-

keepsie plant, receiving the award. L. to R., others are Frank Leyerle, assistant treasurer of Western; Mr. Spencer; James Burns, of the Research Institute; Herman E. Johnson, vice president and assistant gen-



eral manager of Western, and Jack E. Spencer, plant superintendent at Pough keepsie. The citation was for outstanding contribution in executive development, human relations, and manpower utilization.

#### Godfrey Roller Names Two

Godfrey Roller Co., Philadelphia, last month announced the election of Richard C. Wainwright as secretary of the company and H. Howard Colehower as a member of the board of directors. The announcement was made by William P. Squibb, president, following an annual meeting of stockholders.

#### Dry Offset Solves Problem

Use of dry offset to combat effects of tropic heat and sunlight has brought good results on a banner produced by Brown & DeHaven, Los Angeles, for a South American customer. Faced with an order for 25,000 banners 22 x 51/2 inches, the firm ran the job on their new ATF 17 x 22" Chief, which is equipped to handle both dry and wet offset. Because dampening is not required on a dry offset job, inks could be formulated which do not fade under the adverse conditions encountered near the Equator, it was reported. Sunset Ink Co. of Los Angeles produced the dry offset inks, and Kater Engraving Co. turned out the plates, using zinc with silver alloy, with etching to about .018-inch, creating a relief plate from which the image is transferred to the offset blanket.

#### S. F. Pig. Week Progresses

Printing Week activities will be expanded beyond the 1954 scope for next January as the result of the first advisory committee meeting by a dozen San Francisco industry spokesmen. Appointment of a general chairman as well as finance and

committee heads was scheduled for late in July. Those attending the opening meeting were Max Schmidt, Schmidt Lithograph Co.; John G. Levinson, The Cardoza Co.; Norman Power, Stecher-Traung Lithograph Corp.; Lester Lloyd, plant superintendent, Mackenzie & Harris, Inc., first vice president of the San Francisco Club of Printing House Craftsmen; Sanford F. Schoenfeld, Zellerbach Paper Co.; Herbert M. Chisholm, Blake, Moffitt & Towne; Charles Krieger, A. Carlisle & Co.; Harold Iverson, San Francisco manager, Miehle Printing Press & Mfg. Co.; Roland Goggin, California Ink Co.; Karl Hoffman, Western Lithograph Co., and Al Worner, Security Lithograph Co.

#### Hano Announces New Forms

A new line of business forms, utilizing the new National Cash Register Company's carbon-less multiple copy principle is now being promoted by Philip Hano Co., Hartford business forms lithographer. The paper is chemically treated to produce up to seven legible copies on a standard typewriter, or ten on an electric typewriter. The paper is treated at the mill, and offset by Hano to produce business forms. The pressure from typing on the forms produces a chemical reaction which produces the multiple copies. Use of the forms eliminates time required for collating carbons and disposing of carbons.

The Hano Company has offices in New York, Newark, Boston, Hartford, Providence, Worcester, and Holyoke.

#### To Confer on Finance

A two-day professional conference on financial management in the graphic arts is planned by Printing Industry of America, September 13-14 at Hotel Biltmore, New York. The theme will be "Profits Through Effective Financial Management," A general session is planned for the first morning, a speaker will address the group at luncheon, and seminars will be held in the afternoon. A dinner with a speaker is planned for that evening. Tuesday, the second day, will be devoted to more seminar discussions, a luncheon, and a final general session. Seminars will be divided according to company sizes.

PIA headquarters are in Washington, D. C. This is one of a series of professional conferences being sponsored by the association.

#### PIA Web Group To Meet

The web offset section of the Printing Industry of America, Inc., will meet in Detroit Nov. 15-19 in conjunction with the annual convention of PIA. The PIA meeting is scheduled for the Statler Hotel in that city.

At a meeting of the web group in Chicago in June, attended by more than 60 suppliers and users of web offset equipment, a committee was formed to work with press suppliers in an attempt to solve problems facing this section of the printing industry. Another committee will coordinate with the PIA trade relations committee to bring about a satisfactory solution to linting and other paper problems.

#### Direct Mail Continues Up

The estimated dollar volume of direct mail advertising used by American business during May, 1954, was \$104,597,853 according to figures released by the Direct Mail Advertising Association, New York. This represents a gain of 6.99% over the May, 1953 expenditure.

Money spent during the first five months of this year amounted to \$551,017,176; an increase of \$33,-549,744 (or 6.48%) over the same, period for 1953.

#### IGAEA Elects Burchard

More than 150 printing teachers from 40 states and Canada attended the six-day conference last month of the International Graphic Arts Education Association in Boulder, Colo. The conference was the 29th annual of printing education sponsored by the group, which elected Kenneth R. Burchard, president of the association. Mr. Burchard is assistant dean of the school of printing management, Carnegie Institute of Technology, Pittsburgh, Pa.

The conference began July 4 and continued to the end of the week.

The series of general sessions and workshops was conducted under the leadership of Patrick F. Boughal, of the New York School of Printing, past president of IGAEA. He declared "the results achieved at these meetings will affect the course of education and training for the graphic arts industry for many years to come."

A statement of the basic philosophy, scope and objectives of graphic arts training was requested by Samuel M. Burt, executive secretary of the group. He urged the conference to formulate the statement

as part of its activities in the graphic arts field.

Mr. Burt also suggested that the members develop basic courses of study for each educational level with recommended areas of instruction and minimum and maximum hours.

Other officers elected by IGAEA included: Otis H. Chidester, head of the printing department, Tucson Senior High School, vice president; Frank DiGiacomo, New York School of Printing, regional vice president; Charles E. Kennedy, director of the Southern School of Printing, Nashville, secretary; and Vincent C. Coyne, head of printing department, Middlesex County Vocational School, New Brunswick, N. J., treasurer.

#### **Detroit Visits Mueller**

Twenty-eight members of the Detroit Litho Club took part in a weekend tour of the Mueller Color Plate Co. last month in Milwaukee. The company makes color plates for offset and has announced plans to enter the grayure field.

All departments at Mueller were in full production during the tour, Detroit reports, with the highlight being the Prisma Scanning Color Camera, which was being installed by the Huebner laboratories.

Ernie Baudhuin arranged for William Huebner to explain the fundamentals of this color separation method. A luncheon at the Westwood Inn followed, and a tour of the Schlitz Brewery. Mueller housed its guests in apartments in the Ambassador Hotel.

#### C. R. Moore Jr. Dies

A well-known Pittsburgh, Pa., lithographer, Claude R. Moore, Jr., died June 28 in his home in nearby Green Tree. He had operated a lithographing shop in Pittsburgh, succeeding his father.

#### J. Edward Tucker Dies

J. Edward Tucker, 65, retired department superintendent of the Forbes Lithograph Co., Chelsea, Mass., died June 10 at his home in Milton, Mass. Born in Milton, he was associated with Forbes for 40 years until his retirement in May, 1954.





#### N. Y. Outing Is Sept. 11

The annual outing of the Litho Club of New York is planned for Saturday, September 11 at the Platte Deutsch Park, 520 Hempstead Turnpike, Franklin Square, L. I. Plans for this year's event include a breakfast served at noon, and dinner in the evening.

A softball game between lithographers and suppliers will be held. Other sports events and contests are planned, including horseshoes. A bowling sweepstakes also will be held. An array of prizes is planned.

Club officials were expecting a big turnout for the outing which this year takes the place of the regular September meeting. Regular monthly meetings will be resumed on October 27.

#### Dallas Group Meets

Members of the Dallas Litho Club heard Dr. Paul Hartsuch, of Interchemical Corp., speak at a club meeting July 6 in Dallas Power & Light Co. auditorium. The club also made final plans for the Houston Clinic held July 10 and 11.

#### **Boston Plans Outing**

Early reservations indicate that this year's outing of the Boston Litho Club will bring a greater number of members and guests than last season's first outing. It is planned for September 11, again at Green Acres, Saxonville, Mass.

Last year, lithographers came from Maine, New Hampshire, Providence, R. I., and Boston.

The entertainment committee is

headed by Curt Reed of IPI, Cambridge, Mass., Willard K. Joyce, of Miehle Printing Press & Mfg. Co., Boston; and Thomas J. Cain, of Hub Offset Co., Boston.

#### Cleveland Club to Meet

The Cleveland Litho Club plans to resume regular monthly meetings on

September 23 when a program is to be put on by the Advertising Production Club. A panel style presentation will be held.

In October, the club plans a visit to the Dyment Co. plant.

#### Houston Club Elects

C. Elwood Sayers (right) took over lass month as president of the Houston Litho Club as reported here in July. Other officers are G. W. McDermott, Jack Fulshear Adv., vice president; D. Burton Ditts, Police Printing Dept., secretary; and

Kenneth Joseph, Adco P.ess, treasurer.
Dr. Paul Hartsuch, Printing Ink Div.,
Interchemical Corp., Chicago, in town as a
speaker at the Southwest Litho Clinic,
addressed the club in July.





#### Big Meeting at Twin City

With U. S. Public Printer Raymond Blattenberger as speaker, the graphic arts industries of the Twin Cities turned out to the June meeting of the Twin City Litho Club (as reported here last month). Top photo shows (L. to R.) B. Skomar, president of the Twin City Club; Walter Blattenberger, vice president of the National Assn. of Litho Clubs and son of the Public Printer; Mr. Blattenberger; and Herman Goebel, assistant secretary of the NALC.

Lower photo shows prominent officials and members of the graphic arts industries in the area. About 175 were at the meeting. (The Public Printer's talk: "Offset Comes of Age in the Government Printing Office" is published elsewhere in this issue.)

#### It's Golf, Rain or Shine

The Chicago Litho Club's golf addicts, of whom there are a considerable number, are a determined gang. They're so determined they have decided to hold their annual midsummer golf party regardless of the weather. Official U. S. government forecasters were unwilling to make any long range predictions, so the boys just sat down and decided they'd play golf rain or shine. Then they instructed their entertainment

chairman, Willis B. Perry of Offset Platemaking Service, to make it emphatic in his publicity that there's going to be golf on the big day no matter whether it pours or roasts 'em.

That big day is Aug. 26 and the place is the River Forest Golf Club, near Elmhurst. Teeoff time is any time from 9:30 a.m. to 1:30 p.m. Mr. Perry and his assistants made elaborate plans for a big crowd. There'll be "prizes galore," he promised, for both golfers and non-golfers.

Then, too, the big dinner in the club house at the end of the day, would be fully worth coming and getting, he says.

#### Canton Club Meets Sept. 1

The Canton (Ohio) Litho Club plans to resume regular monthly meetings on September 1 at 7:30 p.m. at the Linway Restaurant. This is located on Route 30 between Canton and Massillon. Meetings are planned for the first Wednesday of each month.

The club was formed in April this year, and Paul Holsing is president.

#### Boston May Liberalize Rolls

According to the plans set forth at the July Board of Directors' meeting of the Boston Club, "1954-55 should be a big year."

Some of the changes proposed and which will be submitted to the members for approval at the regular monthly meeting in September, are:

1. Associate members will be called active members. This would allow supply representatives to take an active part in running the club and would remove limitations on the number of supply men accepted for membership.

The possibility of setting up a scholarship and training program for offset apprentices, and to inspire more younger men in the trade.

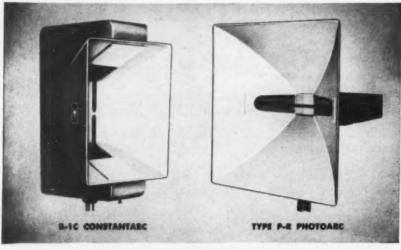
 Monthly meeting programs to bring speakers to Boston with a message for the smaller offset shops as well as the largest litho plants.

#### Mass. Co. Moves

William B. Roberts, president of the Excelsior Printing Co., announced the company with its 40 employes has moved into the former factory housing the Braytonville Manufacturing Company, North Adams, Mass. Also moving into the factory in July was the Greylock Photo Engraving Company.

#### Adds Fotosetter in Boston

Spaulding-Moss Co., Boston, has installed an Intertype Fotosetter at its 113 Purchase St., Boston unit, the first in the Boston area.



For Camera . . . for Printing . . .

## MACBETH Arc Lamps are light-years ahead!



B-1C CONSTANTARC. Completely and constantly automatic. Produces a steady light of tremendous intensity which brings out tiny details in the darkest portions of copy... which cuts down expensive camera operating time. The Constantarc automatically compensates for power fluctuations, drafts and carbon impurities. Can be furnished with any of the standard Macbeth mountings. No other lamp on the market offers all the advantages of a Macbeth Constantarc!

PHOTOARC PRINTING LAMP for vertical printing frames. Engineered to assure constant, steady light—both in intensity and color—regardless of line voltage fluctuations. Successive exposures produce identical results. Completely and continuously automatic like its companion "The Constantare". Recommended for photoengravers, lithographers and in gravure and blueprinting processes. Adaptable for use on photocomposing machines. For details write...





MACBETH ARC LAMP COMPANY 141 Berkley St., Philadelphia 44, Pa.



#### Harris Markets New Plate

Harris-Seybold Co. is demonstrating and marketing a new pre-sensitized photo-offset plate which it claims is stronger and more economical than other plates of this type. Harris says the plate, first to carry the "Harris" label, is being demonstrated and sold natives.

tionally by more than 70 of its dealers. Professional offset presses up to 22x34" in size can be fitted with the "Harris Sensitized Photo-Offset Plate," as well as all standard presses down to and including office duplicators. Described as sturdier than previous pre-sensitized plates, the new Harris plate is made of heavy gauge sheet aluminum, according to the company. It behaves like a conventional zinc or aluminum plate in mounting on the press and will not stretch, tear or kink. Because of its thickness, which resists stretching in the plate clamps, it will hold register for multicolor work, the company added.

The new Harris plate is coated on both sides, with uniformity assured by a new



dip-coating process. A special technique fuses the coating with the sheet aluminum. The smooth, ungrained plate surface allows precise halftone dots to be formed without distortion, providing a high quality of half-tone reproduction.

Because of longer-than-average shelf life, Harris stated the new sensitized plate allows more economical purchasing of adequate inventory. It is possible to process the Harris plate from package to press in less tham five minutes.

Prices, instructions, list of sizes and location of nearest dealers will be furnished upon request to the Harris-Seybold Chemical Division, 5308 Blanche Ave., Cleveland

esses. Considerable attention is focused on paper requirements that contribute most to truest fidelity of reproduction.

With illustrations of art techniques and simple tables, the booklet outlines the contributions made by all factors concerned with "finest possible reproductions" of art and picture. Printer, lithographer, platemaker, ink man, paper man; all have a common stake in the development of distinguished advertising design, book design, magazine illustration and so on, the author points out. He goes on to urge his readers to discuss "all reproduction problems with all who are concerned . . . invite them to work together. When they agree, the end result will reveal the product of agreement—finest possible reproduction."

The book is offered without charge by Henry Lindenmeyr and Sons, 480 Canal St., New York 13, N. Y.

#### Announces Justifying Method

A method of photographic justification for copy to be used in photooffset processes has been developed in San Francisco by Offset Press, lithographic composition specialists at 580 Market St., according to John R. Minges, owner of the firm.

It is claimed that there is no distortion of the letters, words or letterspacing. If the original copy is cleanly typed within reasonable margins, every line can be justified photographically without any re-typing of the copy.

A comparison of the original copy with the reproduced and justified copy shows that the word-spacing is affected by the process. Details were not available as the method is in the process of being patented.

#### Co. Located in Florida

Maher Negative and Plate Co., manufacturer of the Centerule, announced here last month, is located in Hollywood, Fla., rather than in California.

#### Booklet Offered

"A Picture Is More Than an Image," is the title of the newest book in The Lindenmeyr Library of Print Shop Helps released in July. Pointing up similarity in the characteristics of drawing papers and printing papers, "A Picture Is More Than an Image," makes a case for close study of the relationship among art techniques, the papers artists use, printing papers and production proc-

#### Nekoosa Holds Open House

Nekoosa, Wis. (Pop. 2,352) was bulging at the scams the week of July 17-23 when Nekoosa-Edwards Paper Co. staged its first full-scale open house for employes, their families and area residents.

A crowd of about 15,000 took part in the program which included a specially arranged tour of the Nekoosa mill where a tremendous post-war modernization program has been recently completed, topped off with a new multi-million dollar paper machine. Following the mill tour, visitors were taken by bus to the Nekoosa school gym where a series of displays and exhibits portrayed the full scope of the company's operations, includ-

ing forestry, manufacturing, power, technical, sales and merchandising.

#### S & V Appoints Cumberland

Frank J. Cumberland has been appointed branch manager for the Detroit branch of Sinclair & Valentine Co., following the resignation of C. O. Davidson. Cumberland, who has been with the organization for several years, has spent most of his time working in the Detroit territory.

H. J. Soriano, vice president, also announced assignment of Daniel J. Math, son of the firm's former president, Anthony J. Math, to the Detroit branch. Math has been with the company for several years and will work with Mr. Cumberland in continuing to develop the sales and service of the company's line of printing inks in the Detroit area.

#### Champion Honors Bond-Sanders

Champion Paper and Fibre Co., last month honored Bond-Sanders Paper Co., Nashville, Tenn., for providing the audience which included the millionth viewer of Champion's three-color films, "Good Business," "Deep Roots," and "Paper Work." H. W. Suter Jr., Champion's general sales manager awarded a trophy to the company at a dinner sponsored by Bond-Sanders for graphic arts and civic leaders.

#### LTF Describes Growth

Many lithographers have praised the services provided by the Lithographic Technical Foundation in outlining more efficient methods of performing jobs in offset shops.

Lately LTF has been issuing several pamphlets telling just what the organization stands for, the services available to members and the operations of the Foundation.

Latest of these is an 8-page booklet giving the reasons for LTF's growth, outlining the organization of the group and listing the aims, policies and objectives of the organization. It's called "There Has To Be A Reason."

#### Murphy With Three Firms

William J. Murphy, formerly secretary of R. Hoe & Co., New York, recently became vice president and general manager of Eastern Graphic Arts Supply Co., that city, as well as of two other related firms. The other companies are Nassau Photo-Engraving Co., Mineola, N. Y., and Empire Laboratories, Closter, N. J. Mr. Murphy, an attorney, has been a director and counsel of the concerns for several years. Harry M. Crosby is president of the companies.

#### Photographers To Meet

Several thousand photographers are expected to attend the Photographers' Association of America 63rd annual convention and trade show in the Conrad Hilton Hotel, Chicago, Aug. 30-Sept. 3.



#### Features Picture-Map

This picture-map of Treasure Island, just issued, is the second illustration in the new series of Harris-Seybold Company's midyear calendars. The 1954-55 calendar was recently received by thousands of graphic arts firms.

Last year's subject, the first in a new series, was Mark Twain's "The Adventures of Tom Sawyer." In the new calendar just mailed, Robert Louis Stevenson's well-known characters search Treasure Island for buried pirate gold.

The artist for Treasure Island is Everett Henry, who also created the Tom Sawyer calendar subject. A distinguished illustrator and cartographer, who creates these original paintings on special commission from Har-

commission from Harris-Seybold, Mr. Henry put months of research and study into the project before completing the painting, Harris-Seybold

The new Harris-Seybold calendar was produced by the Brown & Bigelow Company of St. Paul, Minnesota on a two-color 42x58" Harris offset press. 50% rag content ivory stock was used for the calendar, which measures approximately 27x31".



A supply of extra calendars is available as are some extra prints of the illustration, without the calendar. Until the supply is exhausted, a copy of either calendar or print may be obtained by writing to Harris-Seybold Company, 4510 East 71st St., Cleveland 5. Ohio. The demand that developed last year exhausted the overrun of Tom Sawyer calendars and prints, and Harris-Seybold is unable to fill continuing requests for Tom Sawyer.

#### Bridgeport Engravers Move

Bridgeport Engravers Supply Co., Inc., was forced to move from its location on Atlantic Ave., in Boston last month after the state took over the building in connection with a highway project.

The company notified lithographers that it soon will announce a new address nearby. Because of limited space, Bridgeport has made arrangements with John Stark Laboratories of South Hadley, Mass., to take over its entire plate graining department.

#### AMS Bulletin on Plates

The Army Map Service has released a 22-page bulletin, AMS Bulletin No. 32, describing the characteristics, use and results obtained with a new photo-sensitive coating called "Metalife" — for the preparation of offset "surface" plates.

The bulletin describes in detail the procedures for preparation of both grained and grainless plates, and describes the preparation of plates for long runs, as well as plates that are relatively unaffected by atmospheric changes or humidity — either before or after exposure.

Copies of the new bulletin are available at no charge from Sun Supply Company, 1010 44th Avenue, Long Island City, N. Y.

#### Fotosetter Demonstration in S. F.

Intertype Corporation currently is demonstrating an F-4 Fotosetter composing machine at San Francisco headquarters, 500 Sansome St. Darkroom facilities have been added for demonstration purposes.

#### 'IPEX' Space Booked

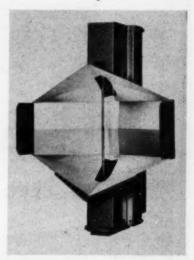
"IPEX" (The 10th International Printing, Machinery and Allied Trades' Exhibition), to be held at Olympia, London, July 5-16, 1955, will cover a total hall area of 430,000 sq. ft. which will offer approximately 250,000 sq. ft. of exhibit space. Applications for more than 225,000 sq.

ft. of the space available already have been made by over 260 firms in the United Kingdom and overseas, with allocation in progress, according to exhibition officials.

#### Champion Films Praised

Among business-industry-sponsored motion pictures entered in 1954 exhibitions and competitive events internationally, three films produced by Champion Paper and Fibre Co. rate high in the "consensus selections," according to the current issue of Business Screen Magazine.

Champion Paper's "Deep Roots," a merit award winner in the Cleveland Film Festival: "Good Business," a 1954 Freedoms Foundation medal award recipient, and "Paper Work," a merit award winner in the Boston Film Festival, are listed by Business Screen Magazine as outstanding motion pictures in their respective classes.



#### Strong Makes New Lamp

Strong Electric Corp. announces it has developed a new motor-driven camera are lamp known as the Grafare Challenger, designed with special consideration for the requirements of the modern camera galley.

The lamp employs a reflector designed for uniform distribution of light, thus eliminating illumination variables, the company claims. Color temperature remains constant at 6300 degrees Kelvin because of precise motor feed which maintains constant current.

The lamp weighs only 36 pounds, according to a company description and is readily supported on the lamp support arms of any camera. Adapters are available to fit all types of lamp carrier arms. A brochure describing the lamp is available from the company at 17 City Park Ave., Toledo 2, O.

#### Gevært in New Quarters

The Gevaert Co. of America, Inc., manufacturer of photographic materials, recently moved its New York Division to new quarters at 321 West 54 St., New York. The company occupies a three-story air-conditioned building at the new address. It formerly was located on West 55 St.

#### **Acquires Bridgeport Graining**

John Stark Laboratories, South Hadley, Mass., has announced the purchase of the entire plate graining department of the Bridgeport Engravers Supply Company. The Stark plant doubled in capacity in 1950, is equipped with modern facilities for washing, drying, and storage, as well as for graining, the announcement states.

#### Mohawk Award Announced

Ivan Chermayeff, son of Professor and Mrs. Serge Chermayeff, Wellfleet, Mass., has been named the first recipient of the new \$1,500 Mohawk Paper Mills Fellowship for work in the Graphic Arts at Yale University.

Announcement of the fellowship

was made in New Haven by Dean Charles H. Sawyer of the Yale School of the Fine Arts, and by George E. O'Connor, president of Mohawk and a member of the Yale Class of 1914. Mr. Chermayeff was chosen to receive the award by the faculty of the Yale Department of Design. He will use the fellowship for work toward the degree of Bachelor of Fine Arts in Graphic Arts, which he is scheduled to receive in June, 1955. Prior to his coming to Yale, he studied at Harvard University and at the Institute of Design of the Illinois Institute of Technology.

Young Chermayeff's father is a Professor of Architecture and Chairman of the Department at Harvard.

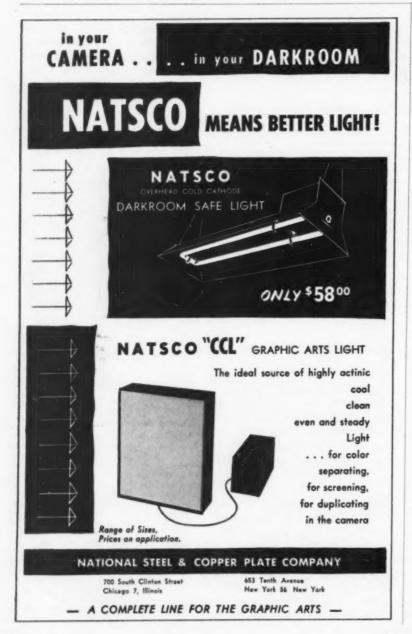
#### **Develops Bindery Machine**

A new bindery machine counts and stacks magazines at high speeds with low maintenance and operating cost. Developed especially for the Popular Mechanics Company by the company's plan engineer, W. H. Taylor, the new machine counts and stacks a predetermined number of magazines from the covering machine, then passes the stacked magazines onto a conveyor belt for delivery to the trimmer.

In its first year of operation, the machine has saved more than \$15,000 in operating costs according to Mr. Taylor. Patent applications on the device are pending, and it will be put on the market as soon as suitable arrangements can be made with a manufacturer, Mr. Taylor said.

#### Studying Ink Standards

A subcommittee of the American Society for Testing Materials is working on a continuing project on standardization of ink characteristics. Studies are underway on lithographic varnishes, rub proofness, rheological properties of inks, drying time, printability, and tinting strength. Standard test methods are being developed. Membership on the subcommittee is open to all persons working with technology or application of printing inks. M. C. Rogers, director of research of R. R. Donnelley & Sons Co., Chicago, is chairman.



# ATF Demonstrates Press Moisture Control Unit

EXCESS moisture in the inking system of an offset press can cause many problems, from spoiling ink color to hastening the destruction of plates. To meet this problem American Type Founders last month demonstrated a device called AquaTrol, developed by a Houston lithographer.

ATF showed the equipment at a press demonstration in the Elizabeth, N. J. plant, at the same time launching a world-wide marketing program.

Aqua-Trol is simple enough—a compact system of air turbines, heaters and air baffles which controls evaporation of the water solution on the inking rollers of any offset press. Bob Tucker, president of Interstate Offset Products, of Houston, developer of the unit, explained how it worked, then put it into operation on an ATF Chief 22 Press.

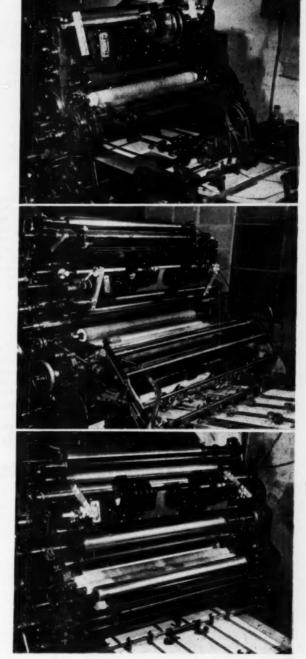
The press was run without the unit until good printing quality was obtained. Then Mr. Tucker used a sponge to flood the dampening rollers until printing quality was lost. Instead of stopping the press for a washup, he turned on the Aqua-Trol unit for a minute and a half and once again the press turned out excellent work.

As Mr. Tucker, R. A. Tobias, vice president in charge of sales for ATF and J. Clifton Carr, public relations head for ATF explained at the press meeting, the unit has eight advantages. They said it will: 1. reduce spoilage, 2. improve "ink color" of all inks, 3. extend plate-life, 4. keep water roller covers cleaner and extend their useful life, 5. prevent stripping of ink rollers, 6. speed up drying of printed inks, 7. produce sharper,

Aqua-trol installed on ATF Chief 20 press. Mounting the ATF Aqua-trol unit is a simple procedure requiring no machine work or special tools.

Shown here is an ATF Aqua-trol unit installed on an ATF Mann L-136. Attachment is accomplished with simple Elbow type bracket.

ATF Chief 29 equipped with an Aqua-trol. Brackets for installing ATF Aqua-trol units are designed to permit practical location of the unit, even though roller positions have been changed or extra riders added by pressman.



cleaner jobs, and 8. make the press easier to operate.

Aqua-Trol can be used on any offset press from a 10" duplicator up to a large web fed press, with the possible exception of the new Miehle Rotaprint 17. It will cost from \$180 for small units, and up to \$640 for the largest, depending on number of blowers, size, etc. The unit is fastened to the press with brackets and can be mounted in an hour or less, according to ATF. No drilling or tapping is needed.

The ATF officials expected that greatest demand for Aqua-Trols would come first from small press owners because their water is more difficult to adjust. But it is the pressmen and owners of the larger offset

units who have been the first to install the units, they stated.

Interesting too, is the fact that while inexperienced pressmen stand to gain most from the unit, it is the experienced pressmen who are its most enthusiastic supporters, according to ATF. The company thinks one reason for this is that even with a minimum amount of water being used, some of it finds its way up into the inking system. Aqua-Trol almost immediately removes 54 percent of this moisture, tests have

While Interstate Offset Products was created to produce the first Aqua-Trol, the development stemmed from Interstate Printing Co. in Houston. The company started four years ago to seek a solution to the problem of water-ink relationship on their offset presses. Assisting Mr. Tucker and his father in developing the unit were Warren Childers and S. E. Nevampa. Response to the first "custom-made" Aqua-Trols resulted in the hookup with ATF to market them on a worldwide scale.



#### **New Vacuum Frames**

The W. A. Brown Mfg. Co., 608 S. Dear born St., Chicago 5, manufacturers of photomechanical equipment, has introduced a new floor model vacuum printing frame (above). Described as compact and easy-tooperate, the upper frame is of tubular steel to prevent glass breakage and is counter-balanced. Continuous spring pressure uni-formly applied underneath the blanket allows maximum vacuum to be attained rapidly, and automatically compensates for changes in thickness of the film or glass. A single lever is used for opening, closing and tilting to printing position. With this new lock-up nothing projects above the blanket, the company says.

Also redesigned is the new Brown bench model printing frame, similar to that described above with the exception that it is designed for table mounting.

#### Color Overprinting Described

Advance information on a new book called "Color By Overprinting," is contained in a booklet from John C. Winston Co., Philadelphia.

The booklet, as well as the book itself, are printed on Hamilton paper. The book, by Donald E. Cooke, will be a complete guidebook in the art of printing techniques employing transparent inks in multiple combina-

"Color By Overprinting" is scheduled for release early next year. It will contain 32 pages of pictorial applications of the medium.

#### **New Color Company**

A new firm, specializing in color separation, has been opened at 653 11th Ave., New York. The company, Scientific Color Corp., will specialize in production of color-corrected positives, negatives and plates for fourcolor process by offset. Robert A. Hanks is president of the company, and Harry Gorman is his associate.

# Are You Interested in the CLEANEST and Most Complete Press Washup in the SHORTEST POSSIBLE TIME?



Then you will want the International Press Cleaner, which time has proven to be the best.

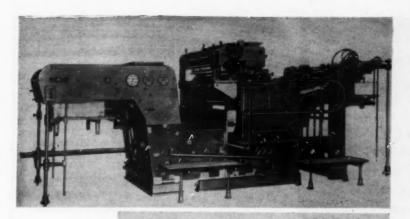
We now manufacture efficient cleaners for the following makes of presses -Harris Offset and Rotary, Miehle Offset and Rotary, Hoe Tin Decorating, Ebco and Webendorfer.

Leading lithographers, and metal decorating establishments have made our cleaners standard equipment in their pressrooms.

We are ready and willing to back up our claims with a 30 Day Trial of our cleaners. Write and let us know the size and make of your press.

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#### Consolidated Imports Presses

Consolidated International Equipment & Supply Co., 1112 N. Homan Ave., Chicago, has announced that it is importing a line of Swiss offset presses under the name of Consolidated. The presses have been produced in

Switzerland for over two decades, Consolidated said.

The presses are offered in a range of sizes from 16x20" up to 32x44". Above is shown the 25x38" Star model which the company rates at 6000 sheets per hour, has stream feed and extension delivery.

Lower illustration shows the Filius 16x20" which is claimed to run at 8000 sheets per hour. It handles stock from onion skin to .060 cardboard by a cylinder adjustment. Features include a feeder which accom-

#### Ozalid Announces New Plates

Costly negative photographic steps can be by-passed with a new positive working, aluminum offset plate, according to Ozalid, a division of General Aniline & Film Corp., Johnson City, N. Y.

The company said the new plate can be quickly exposed in any Ozalid machine or in any other exposure device now commonly used in lithography. Ozalid stated that development time is less than a minute. Called an "Ozalith" plate, it can be use on small offset presses.

Introduction of the first positive paper plate that can be made directly from a translucent original also was announced by Ozalid. Climaxing years of intensive research, Ozalid said this new development makes it possible for the first time to create a paper plate for any popular offset

Convention of the state of the

modates 48" of stock, and a floor delivery which takes 24". An electronic and mechanical device is said to prevent misfeeds from going through the press. Inking unit has 14 rollers.

Several of the line of presses are available for immediate delivery, the announcement states, and are being erected in the company's plant for demonstration. Announcement of deliveries of three Filius presses will be made soon, the company said.

duplicating machine in less than 90 seconds' processing time,

The sensitized Ozalith paper plate is exposed in any Ozalid machine or lithographic exposure device. Two Ozalith solutions are swabbed on for developing and fixing.

#### Offer Makeready Tissue

A new makeready tissue, specially designed for lithographers, has been developed by Peter J. Schweitzer, Inc., Elizabeth, N. J., well-known cigarette paper supplier. The company said it is offering the offset makeready tissue, called Tru-Cal, to answer demand for a uniform tissue of standard thickness. It is available in three thicknesses — .001, .0015 and .002.

Information on the product may be obtained from the company at P. O. Box 35, Elizabeth, N. J.

#### Lawson to Show Trimmer

The focal point of the E. P. Lawson Co. display at the Annual National Association of Photo-Lithographers Convention in New York, September 22nd to 25th, will be Lawson's Rapid 3-Knife trimmer, the company announced. The rapid trimmer will be available for demonstration in Lawson's booths 45 and 50 at the Hotel Statler.

Visitors will see demonstrations of automatic infeeding, clamping, trimming and delivery to the built-in belt conveyor, as magazines, books and pamphlets are trimmed.

Featured in the demonstration will be the two-up device

E. P. Lawson Co. reports that interested parties at the convention can also see demonstrations of the 39", 46" and 52" Lawson cutters, Lawson Multiple Head Drilling Machine, which will be on display at its showrooms located at 426 West 33rd St., two blocks west of the convention hotel.

#### Frame Aids Register, Masking



A multi-purpose 3-point register frame, specifically designed to meet the requirements of modern color separation techniques, has been introduced by Graphic Arts Sales & Engineering. Developed by Herbert P. Paschel, lithögraphic consultant and authority on color reproduction, these frames may be used for color composing and masking procedures requiring accurate register of masks, negatives and positives. Designed for versatility, the frames may be used in the plate bars and positive holders of present cameras without special installation, as well as for making registered masks by contact in the darkroom. Formerly made only on special order, the multi-purpose register frames are now available in a variety of plate sizes.

Further information may be obtained by writing Graphic Arts Sales & Engineering, Room 701, 118 East 28th St., New York 16, N. V.



#### Here's why FALPACO Quality brings out the most in EYE APPEAL!

Before car cards can put over their sales message successfully, they must first get and hold attention! When they are lithographed on FALPACO Coated Blanks, they start with a three-way advantage in this important phase of Eye Appeal, namely:

1. Uniform printing surface that assures the finest reproduction. 2. The elimination, by the FALPACO process, of most of the tendency to curl, shrink or stretchdue to atmospheric conditions. 3. Special offset coating-100% casein-sized. Brilliant blue-white color.

These FALPACO qualities mean Excellence in the final job, either by offset or letterpress-for car cards, displays and calendars, etc. This eye appealing car card was produced by offset lithography for Procter and Gamble Co. by Spurgeon Tucker, New York, in 6 colors on 5 ply FALPACO, coated one side, special coating for offset.

Ask your paper merchant for samples and prices.



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#### Workbook for Paper Buyers

"The Lindenmeyr Workbook for Paper Buyers" was issued in July by its publishers, Henry Lindenmeyr & Sons, Division of Hubbs Corp., New York. The combination price list, catalog and reference volume, is bound in sturdy leather with pinch-spring Multo ring binder. It contains 280 6 x 9½ pages printed on a rag content bond made to order for the purpose.

Lindenmeyr president, George F. Gray, says the new workbook is the "most complete price list and catalog ever produced." It answers such questions as: For what reproduction processes may the papers be used? Who makes the papers? What sizes and weights are standard for the grades? What finishes, what colors, what grain direction, are standard? What special price benefits, what special-making privileges are paper buyers entitled to? How is the paper packed as standard? What are the differentials for packing privileges other than standard? How much does the paper cost? What is the caliper thickness? How many pages to the inch?"

Henry Lindenmeyr & Sons is located at 480 Canal St., New York 13. The Workbook shows the new Long Island City address and phone number. After September 1st, Lindenmeyr-New York will be located at 11-12 53rd Ave., Long Island City 1.

#### S&V Adds New Ink

A new lithographic gold ink for use with a new offset varnish, has been developed by Sinclair & Valentine Co., New York. The company says the ink gives realistic effects and acts on the press as an ordinary color. S&V states that a full range of tones is available.

#### New Robertson Equipment

Two new companion pieces of platemaking equipment for small press operation have been designed by Robertson Photo-mechanix, Inc., Chicago, the company announced last month.

The equipment is the Star-Lite printer and the Star-Glo table. The

printing frame has the company's "Merc-a-lite" built in for high speed exposures, according to Robertson. The table is patterned after professional models, with stainless steel straight edges, according to the announcement.

#### Sugarman Describes Engravers

The Engravaline machine and a new color corrector for fast spot news coloring were described to members of the American Newspaper Publishers Association convention recently in Atlantic City.

Benjamin Sugarman, president of Consolidated International Equipment and Supply Co., Chicago, talked about the performance of both machines, which were on exhibition at the convention. They were first shown at the DRUPA Fair in Duesseldorf, Germany.

The Engravaplate machine, known in Europe as the Klischograph machine, was invented by Dr. Rudolph Hell. Included in the line of equipment offered by Consolidated are the halftone engraving machine for 65 and 80 line screens and the new Engravaline machine which was shown at the convention, Mr. Sugarman stated.

He said the Engravaplate color corrector soon would be on the market, producing three or four color process plates utilizing the principles of filters and electronics to produce a cut of three columns by four inches at the rate of 12 minutes or a six by eight inch engraving in color in 22 minutes.

He said a complete set of six by eight engravings can be produced in less than an hour and a half. He added that color finishers can tool these plates as they do engraving, rout out background, shoot through the highlights or the shadows and improve the shadows.

Mr. Sugarman told the representatives that when extra speed is required precast forms can be made and color corrected Engravaplates mounted on the cast can produce the color news items direct from the plastic plates, bypassing the matting and plate process. The same color correcting Engravaplate machine also can be used for black and white or on prints made from color separation negatives by the one-shot camera or by one of the color masking methods, he explained.

#### New Direct Mail Service

Two of the country's outstanding direct mail authorities have combined their experience in the fields of advertising and selling in order to provide a service for the promotionalminded business world.

Under the joint authorship and direction of Edward N. Mayer, Jr., president of James Gray, Inc., New York, and Earle A. Buckley, director of the Buckley Institute of Philadelphia, a semi-monthly news bulletin called "Let's Make Direct Mail More Profitable," will be made available shortly on a subscription basis.

The publication will contain the know-how of direct mail as these noted consultants have initiated, tested, explored and developed it, with unusual success over the past quarter-century. The service will include personal replies to the subscribers' questions.

#### Chicago Ink Assn. Appoints

The Chicago Printing Ink Manufacturers Association has selected Stuart C. Edmonds, Jr., as executive secretary, to succeed Daniel P. Novak, who resigned to become sales manager of a screen printing concern. Mr. Edmonds is a Harvard University graduate and a U. S. Navy veteran. He has had varied business experience in the banking and newspaper fields and more recently was an assistant to the secretary of the National Association of Printing Ink Makers in New York.

#### New Equipment in Midwest

Four Midwest printers recently added E. P. Lawson equipment to their plants. DeLuxe Check Printers, Chicago, added a 46" cutter; Success Printing & Litho., Indianapolis, Ind., a 52" cutter; Richter-McCall Co., Chicago, a multiple head drill; and C. O. Owen & Co., Inc., Maywood, Ill., a trimmer.

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#### TYPE 316 STAINLESS STEEL GRAPHIC ARTS PROCESSING EQUIPMENT



#### HEAVY DUTY SINKS

18-8 Type 316, High-Lustre Satin Finish Stainless Steel, Heli-arc welded joints. Ity" Stainless Steel drain with removable stainless steel drain with removable stainless steel standpipe.
Underside of sink coated to minimize sweating. Stand is reinforced welded ipe leg construction with adjustable floor flanges for levelling. Available with without back splashwall. Stand coated with rubber base, acid resisting enamel. pipe leg construction with adjustable floor or without back splashwall. Stand coated

#### OFFSET PLATE TROUGH

Sturdy gage, High-lustre satin finish Type 316 Stainless Steel. Complete with stand. Complete with stand, perforated spraypipe—full length of trough. 
1½" stainless steel standpipe. 
Steel storage shelf with front and back stop. Lettice drain rack of kiln dried wood, smooth rounded corners.



\*

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control of water temperature—automatically mixes water to
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HEAVY GAGE TRAYS



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#### Malcolm Brewer Dies at 44

Malcolm O. Brewer, 44, sales manager of the Graphic Arts Division of Parsons & Whittemore, New York, died July 31 of electric shock from a home ventilating fan at his home in Manhasset, N. Y. A native of Chicago, Mr. Brewer formerly was with Vandercook & Sons, and from 1947 to 1951 was eastern district manager for the Printing Machinery Division of Electric Boat Co., in New York, when that company manufactured the EBCo offset press.

He had been active in numerous graphic arts organizations.

His widow, Gladys Budahl Brewer, two sons and a daughter survive.

#### Craftsmen Meet in Phila.

One of the world's largest lithographic and letterpress centers—Philadelphia—which Benjamin Franklin pioneered as a graphic arts city—was to be host August 8-11 to the 35th Annual Convention of the International Association of Printing House Craftsmen.

The Philadelphia Club was directing agency for the meeting, in cooperation with other organizations, including the Litho Club of Philadelphia. Attendance was expected to top 1000.

Philadelphia, according to Harry Seeburger, president of that city's Craftsmens Club, was proud to be host at the meeting because it was there in 1919 that the International was born. There were only eight Craftsmens Clubs then. Now, there are 95 in the United States and Canada and participating clubs in New Zealand, Cuba, Finland, London, England, and Melbourne, Australia. Philadelphia last played host in 1926, during the Sesqui-Centennial celebration in the city.

#### Calvert Litho Appoints Hubbard

The Calvert Lithographing Co., Detroit, has announced the appointment of George S. Hubbard to the newly created post of western sales manager. He will be responsible for all sales originating through the present division offices located in Chicago and Wichita, Kansas.

Mr. Hubbard, who has been spe-

cial field sales representative for Calvert, has been in the label and lithographic industry for ten years. He has also been active as merchandising, sales and advertising consultant in various industries.

The appointment is part of Calvert's implementation of a more comprehensive and intensified merchandising and sales service for packaging buyers throughout the country, according to Robert A. Ritter, president.

#### Godell Heads POPAI Show

Appointment of Paul Godell, vice president and general sales manager of Arvey Corporation, and western vice president of POPAI, as chairman of the Point-of-Purchase Advertising Institute's 9th annual symposium and exhibit to be held at the Palmer House, Chicago, April 5-7, 1955, was announced last month by President Donald S. Hutchinson.

#### Omar E. Boyd Dies

Omar E. Boyd, 63, president of Stationers Corp., Los Angeles, died July 9 at his Southern California home. He was a past regional governor of the National Stationery and Office Equipment Association.

#### PHOTO-COMPOSING

(Continued from page 46)

The resulting misregister will be the sum of these two errors, or .040". This is small but is very noticeable. Often it is twice this amount and, of course, the pressman can do nothing to make the red fit the blue.

What is the answer to misregister on nested forms? It can be cured with better register marks and more care in scratching and aligning, but most of all, everyone concerned must know how it occurs.

Probably the most difficult of nested forms are the ones that are turned to various angles. Two pieces are seldom at the same angle. These forms occur with envelopes and some bottle labels. See Fig. 42. Because these forms are so intricate it requires special machines to make the layout; to photo-compose them; and to check

the plate later for possible errors.

It is interesting to note that in 1914, before most of us even heard of a photo-composing machine, Mr. Huebner applied for a patent on a machine to lay out and check such complicated forms. The nearest thing to this machine available today is the Lanston Universal Machine, and Rutherford's circular negative holder. However, Mr. Huebner's machine was intended to be used primarily for laying-out and checking difficult forms.

When an envelope, bottle label or any other odd shaped piece had been positioned upon a layout sheet to best advantage, the sheet was fastened to guides in this machine. Then using notch bars and micrometer dials the sheet was scanned and the readings of every piece noted and recorded. A magnifying glass with fine lines was adjusted to these register marks on each piece. At each position, the notch bar and micrometer reading were noted. The feature that made this machine entirely different from anything we have today was the fact that it could record the position of pieces at any angle. It did this with a recording protractor.

Of course to shoot a plate with such a layout required a photo-composer with a rotating negative holder like the Huebner Rotary Head machine or Rutherford circular negative holder. After the plate was shot it could be put in the layout machine for checking. If the register marks on the plate corresponded to the machine readings of the layout, the plate was O.K. This machine could also be used to check the accuracy of hand transfer plates.

Due to the cost of special equipment, most lithographers make these intricate layouts by the stripping or hand transfer methods rather than photo-composing.\*\*

(This article is taken from the new book, "Photo Composing," just issued by the Lithographic Technical Foundation, 131 East 39th St., New York 16, N. Y. This book, by Charles W. Latham, long-time LTF staff man and lithographic consultant, is the first such work ever published on the subject.

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Finest Pure Red Sable Hair assures litho strength and fine point so essential to the retoucher and gives this brash extreme durabilityeven when used with the arse, powdery pigments applied in opoquing, deep-etch staging and touching. Avail-able in sizes 000 through 14. For unfailing satisfaction— ask your dealer for "Winsor Salves". Salves & Newton's Series 7".



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#### Nielson Tours Europe

S. C. Nielsen, president of Nielsen Lithographing Co., Cincinnati, returned recently from a seven-week tour of Europe.

#### OFFSET AT GPO

(Continued from Page 38)

the Composing Division when Congressional requirements are down or out. We have no more composition facilities than Congress alone needs, and we have no more than enough other equipment to keep up with our typesetting.

Contract printing comes into the picture as a further stabilizer and performs an important function.

Since 1861, the Congress has jealously held on to its control of public printing. It placed the Government Printing Office under the control of its Joint Committee on Printing, and the Office is recognized as a part of the Legislative Branch.

The law permits the Public Printer to contract for work he is not equipped to produce, or to return any order to the agency for direct procurement by it when the best interest of the Government will be served by such direct purchase. The number of waivers granted for such direct procurement represents a small percentage of the total. The Joint Committee on Printing maintains a close control over the whole area of public printing and binding, including that done in the Government Printing Office. For example, despite today's trend toward color printing, the Joint Committee on Printing insists on ruling on the necessity for any color work that adds as much as \$500 to the cost of a job. Non-functional color in Government printing is not considered necessary, but a waste of public money. Every multicolor job, regardless of cost, is scrutinized carefully by the Office to see whether an equally satisfactory result can be accomplished by screening or some other device. Many of the color jobs are just for the covers of our publications. They are usually run by

The same control attitude exists in regard to illustrations. The head of the ordering agency must personally certify that illustrations are essential to the public business, and again the Joint Committee on Printing rules on illustrations costing in excess of \$500.

Unlike the commercial printer, we do all we can to reduce the expenditures for printing, and even to eliminate work deemed to be nonessential. We try to enforce rigid standards in format, size, material, and design, and to remedy neglect, waste, duplication and delay.

The "duplication" feature gets us into embarrassing positions occasionally with members of Congress. In the printing of the Congressional Record Appendix, it is not unusual for two members to send us duplicate articles for publication, under permission granted to extend their remarks. The Joint Committee has ruled that we have to return the copy to the member whose extension reaches the Office last, and he does not always accept our decisions without protest.

#### Financing

Maybe you would like to know where our money comes from. Or, rather, *how* we get it, because what we spend is, of course, your tax money.

Many people do not know that the financing of the Government Printing Office in several respects has always been very much like that of a private business. During the past year I have made some changes to increase this similarity. We do not operate on a direct appropriation, but bill our ordering departments for whatever work we produce for them. If we recover more than our costs, it goes back to the Treasury. The charges for Congressional printing are placed against an appropriation made for that purpose. Each year I have to estimate the amount of printing Congress will require and go before the Appropriations Committee to justify the amount.

Until last year, the Office borrowed a working-capital fund ranging between 7½ million and 20 million to finance our operations until the receipts from departmental billings begin to come in. We repaid each annual borrowing within six months after the fiscal year ended. Now, for

the first time, we are on a revolving fund that will eliminate future borrowing.

Not all of our expenses come out of tax money. We take in more than five million dollars a year from the public sales of documents. That's just about half as much as the printing bill for Congress. This sum comes from people who want to buy books or pamphlets - people who are just as eager to spend their money for our products as for any other merchandise that satisfies a buyer-demand. I believe we give very good value for value received. By making a few cents profit on each sale, we are able to put back into the Treasury each year something over a million

I have just been through wage negotiations with the craftsmen. Some increases have been granted and others seem to be indicated because our journeyman pay is related to the scales set in the commercial industry. As I have said, I am going to do everything I possibly can to absorb wage increases without raising our prices. One of the ways in which I hope to cut our costs is through the coordination of the offset operations.

Recently the Office won the honor award of the National Safety Council for the success of our safety program, and we also took the first-place position in the Printing and Publishing Section. I look on this program as another indication of efficiency, and I know that we are saving money when we cut back our accident rate.

These accomplishments, and the saving of a few million dollars, may seem trivial when it is considered that the Government Printing Office is but a small part of the Government's vast operation. It isn't trivial to me. Believe me, I pay taxes like everybody else, and like everybody else I want to see them reduced. I went to Washington determined to make the Government Printing Office an efficient and economical organization that gets full value for every dollar expended, and I feel that every department head must contribute his share to bring about the benefits that are sure to come when people work together.\*\*

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DAnube 6-1030
DEALER INQUIRIES INVITED

MONEY — so plentiful the savings banks deposits keep on rising. (Note—and now the government is making money more plentiful.)

UNEMPLOYMENT — people out of work in '54—only a fraction of previous years when we had much smaller population—when times were considered good. And, today unemployment compensation keeps the few unemployed eating without dipping into their savings. Watch unemployment drop this fall (sure as shooting).

RUSSIA—INDO CHINA—KOREA situation sells newspapers, but nothing untoward has happened, and pitiless publicity today throughout the world will (methinks) make the Machiavellian machinations of the war mongers die a-borning, their conquests by stealth are over.

AMERICA — at the adolescent age where it will grow like lawa corn—you can see it growing—billions being spent to take care of more business in the next ten years than the previous thirty—all of which requires tremendous more printing (and most printing has to be FOLDED), and the BaumFolder Gold-Mine, on pay-for-itself terms—is yours for the asking. Which size may we ship?

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14 x 20 - 17 x 22 - 22 x 28 - 25 x 38 - 30 x 46

Hold Mass. Outing

The Worcester Country Club of Printing House Craftsmen held its Eighth Annual Clambake at the Yellow Barn in Northboro, Mass., June 17 with 110 present.

#### READY FOR COLOR!

(Continued from Page 44)

son for the high costs of process color work was "the fault of the equipment". We should have stated that it is the fault of management for continuing to use obsolete equipment, process cameras that have been written off the books for years, machinery that is no longer profitable to operate, and that will not handle today's and tomorrow's techniques.

What then of the new photomechanical equipment? Is it actually improved by 20 years over 1934's model? The answer is yes, definitely yes. One needs only to compare today's equipment with the old. You might compare by considering a few of these points:

- 1. Is it possible, on your present camera to focus mechanically with the use of precision scales instead of manually by ground glass focusing?
- 2. Is it possible to focus to within 1/32 of an inch? 1/64 of an inch? How about 1/1000 of an inch?
- 3. Does your equipment have a precision resetting device? Can your operator repeat any one of his exposures days or months later and have it fall on size, dot for dot?
- 4. How many foot steps are necessary when cameraman makes an exposure? 100? 50? 25?
- 5. On your present camera is it possible to do precision mask-
- 6. Does the positive holder on your camera have oscillating movement? Is the movement by remote control?
- 7. Is your lens equipped to take gelatin filters?
- 8. How automatic is your exposure? Does your equipment have an automatic shutter and electric timer or does your operator rely on his wrist

watch and capping the lens?

- 9. How about lamps: does your operator set his lamps where he thinks they belong for each exposure or does your camera keep the lamps at the same distance and angle no matter where you move the copyboard?
- 10. Does your camera have a flash lamp? Or does your operator load the copyboard with a white sheet for a reflected flash exposure? Does the camera have an automatic flash lamp with remote controls?

Each of these points has an important bearing on the quality and the cost of producing process color work. Steps take time, and time is money. These two things - quality and costs - make the difference. An orange crate with a lens theoretically will make a negative, and likewise a coaster wagon will serve as transportation. But actually, who can afford such economy? Its the old adage of "Penny Wise" all over again.

A progressive graphic arts firm cannot afford to operate with obsolete equipment. This is important today and will become more important as process color work becomes more in demand. There are graphic arts firms today which are producing quality and economical process color using the latest equipment. They are in a position to compete with any firm or industry for the consumer's ever-growing demand for natural color. Those who fail to satisfy these demands and continue to operate with 1934's orange crate cannot hope to claim anything but the crumbs swept aside by the progressive firm that is economically using today's modern equipment.★★

#### PROFIT MARGIN

(Continued from Page 34)

the increase in net sales so that our percent of profit margin has moved sidewise since 1951. This is a favorable circumstance and quite at variance with the records of other industries and industry groups shown on Charts V and VI. None of us, however, can be satisfied with our average level of profits - to be "low

## Stickin' Around with KLEEN-STIK

#### LIFE Can Be Beautiful!

To your P.O.P. customers, there's nothing so beautiful as displays that make their products come to LIFE! And it's easy to turn the trick with self-stickin' KLEEN-STIK. This miracle moistureless adhesive, cleverly combined with folds and die-cuts, helps you produce meny super-lifelike dis-plays that "POP" right out — like



#### Chili's a "Hot" Item . . .

Especially the way H. J. HEINZ CO. displays theirs! Famous for variety, Heinz wanted a shelf-edge display with plenty of "spice"—so O. C. ROESEMEIER of their Sales Promotion Dept. and A. J. ADAMS in Advertising "cooked up" this lifelike dish. Beautiful production job by WM. G. JOHNSTON, expert Pittsburgh color printer—double scored to "pop out" the die-cut illustration for even greater appeal. And of course, KLEEN-STIK supplies the sticking power, with its simple peel-an'-press application that sticks and sticks!



Do it with PRIDE! That's the sales message S. C. JOHNSON & SON, INC., gets across by strategic use of this novel "strong-arm" techuse of this novel "strong-arm" technique. The die-cut arm and hand holding a bottle of Pride projects from the store shelf with startling realism, held firmly in place by strips of super-stickin' KLEEN-STIK—and it's highly visible from both sides! JOHN RASMUSSEN of Johnson's handled this nent job through WESTERN PRINTING & LITHO of Racine, with precision die-cutting by WELLS-BADGER CORP.

Put more LIFE in your customers' P.O.P. displays with wonderful, versatile KLEEN-STIK. Everything from 3-dimensional die-cuts to simple but effective - window streamers, back-bar signs, and plenty more! For full details and ideas galore write for your big free "Idee Kit" right away!

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LITH-RITE

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man on the totem-pole" is an unenviable position to occupy.

While, on the average, net profits before taxes for lithographers with net sales of over \$1,000,000, were somewhat higher than for those whose sales were under \$1,000,000 (7.0% as compared with 6.0%) their heavier tax burden fully equalized this difference so that net profits after taxes were approximately the same (3.5% and 3.6%). There is serious question, however, whether a net profit margin so low as 3.5% if long continued can possibly provide the new funds which will be required for working capital and for rehabilitation of plant and equipment and for normal expansion. As an industry, we do not have access to some of the ordinary sources of new capital but are largely dependent upon plowing earnings back into the business.

As for 1954, we have no composite figures to show how seriously lithographic sales may be currently affected by the recession in general business activity. For American industry as a whole, 1953 had set a new all-time high sales record and despite the current let down, 1954 should be a very good year volumewise when compared with other recent years. However, wage costs continue to mount along with other advancing costs, and if our breakeven points are not to rise materially, management will need to put forth every effort to increase efficiency in operations all along the line.\*\*

#### SOUTHWEST

(Continued from Page 40)

other uses, he said. Equipment designed for the process is available from two manufacturers, Mr. McMaster said.

Harry J. Womeldorf and Gerry Smith, both with Eastman in the Southwest, put on several demonstrations and talks on Kodak Photo Resist plate coating, Auto-screen prescreened halftone film, and the Kodak masking system.

Houston and Dallas Litho Club officials announced that next year's Litho Clinic would be held in Dallas.

Raymond Blattenberger, U. S. Public Printer, was on hand at the opening ceremonies of the exposition, and cut a ribbon formally opening the exhibits. He also addressed the Ninth District conference of the International Assn. of Printing House Craftsmen which was held at the Shamrock, July 2 and 3, as the first of several meetings held during the exhibits. A feature of this conference was an offset clinic conducted by Bill Kauzlarich of Gulf Publishing. Assisting were Warren Childers and Bill Dodd. All three men are past officials of the Houston Litho Club.

The Southwest Typographic Composition Assn. held a conference at the Shamrock, July 9-10, and had 22 plants represented. Frank Sherman, secretary of the International Typographic Composition Assn., of which the Southwest association is a unit, addressed the conference. DeWitt Nelson of Austin, is president of the Southwest group.

Other meetings held during the exposition were the Southwestern Conference of Printing Pressmen and Assistants (AFL), and the Southwestern Graphic Arts Management Conference.

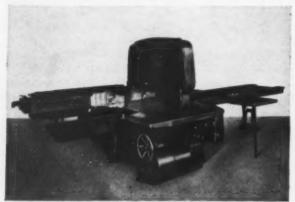
Some exhibitors, especially of offset equipment, reported brisk sales during the exposition, although others reported slow traffic until the latter few days. Offset lithography in the area is on the ascendancy, according to interviews with various lithographers and suppliers. Some reported business volume for June as the highest on record, while others said June this year was off slightly from last year's all-time high.

Offset equipment at the show included a Miehle 29" press scheduled for delivery to Houston Lithographing Co., three Baum folding machines, an ATF press on which was demonstrated the Aqua-Trol water control equipment developed in Houston, Multilith and Davidson machines, showing presensitized plates and other products, Robertson 24" camera, lamps and platemaking equipment, light integrators, joggers, etc.

The exposition was sponsored by a non-profit corporation formed by several graphic arts groups in Texas, including the Houston Litho Club.



This straight line trimmer does away with needless rehandling and assures unqualified accuracy



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Accurate, uniform trimming and cutting apart of booklets, catalogs and other bound work is recognized as being just as important as accurate register on press or accurate folding on folders, if the quality of the job is to be maintained.

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Address replies to Classified Advertisements with Box Number, care of Modern Lithography, 175 Fifth Ave., New York 10, N. Y.

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DOT ETCHER-MALE: Experience on high quality color work. Permanent position. Excellent working conditions, Modern air conditioned plant. Many employee benefits. Opportunity to become connected with well established and progressive organization. Please state qualifications, background and salary required in first letter. Write to Personnel Director, The Lord Baltimore Press, 1601 Edison Highway, Baltimore 13, Maryland.

WANTED: Dot Etcher and Stripper for modern and progressive offset platemaking concern, moving into new and larger plant. Excellent opportunities for the right men. Please state experience and particulars in first letter. Northern Engravers Inc., Saginaw, Michigan.

A-1 PRESSMAN: For operation of Harris two-color presses. Must be capable handling finest four-color process work. Good opportunity in first-class city in Southwest. Fine working conditions. Permanent job. Give complete details of your experience, previous connections, earning, and references. Reply will be held in strict confidence. Address Box 505, c/o Modern Lithography.

PLATEMAKER: Must be capable of handling finest four-color process work. Good opportunity in first-class city in Southwest. Fine working conditions. Permanent job. Give complete details of your experience, previous connections, earnings, and references. Reply will be held in strict confidence. Address Box 506, c/o Modern Lithography.

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company. Write in confidence, stating present duties, salary, exp. and references and salary expected. Address Box 510, c/o Modern Lithography.

ESTIMATOR: Experienced for progressive printing and lithographing plant. San Francisco Bay area. Must be familiar with complete plant operations. Salary open. Address Box 511, c/o Modern Lithography.

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GRAPHIC ARTS EXECUTIVE desires responsible challenging opportunity. Broad background in letterpress, offset, engraving, publishing, and direct mail advertising fields. Experience includes accounting and cost accounting; purchasing; estimating: letterpress, offset, finishing operations, and engraving; production planning, scheduling, and expediting; personnel relations; supervision; and customer relations. In middle thirties; college graduate with emphasis on plant management. Additional training includes accounting, marketing and industrial relations. Available Sept. 15, Inquiries solicited from responsible principals. Address Box 513, c o Modern Lithography.

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ASSISTANT to production manager: Young man with comprehensive knowledge and practical background in the lithographic field. Nine years planned experience in the trade. Desires position with progressive firm in their production department. Very competent for detail work. Address Box 514, c/o Modern Lithography.

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#### Miscellaneous:

TURN YOUR USED offset machines into money. Immediate cash for Davidson or Multiliths. Printing Equipment Co., 438 Irving, Toledo, Ohio.

#### **Install Binding Equipment**

Five Eastern printing firms recently added Lawson equipment, the company announced. Riverside Press, Paterson, N. J., added a 39" cutter; Kaltman Press, Woodside, N. Y., a 52" cutter; United Lutheran Publishers, Philadelphia, a 52"-T-76"

#### OFFSET PRESSES

Harris LTN 22 x 34, serial No. 354, purchased new October 1949, stream feed, may be seen presently producing high class color work. Price \$20,000.00 or nearest offer.

Harris LTG 17 x 22, serial No. 498, purchased new May 1948, stream feed, presently producing high class color work. Price \$8,000.00 or nearest offer.

Both presses available for October 1954. Apply Cambridge Press, 400 Atlantic Avenue, Montreal, Canada. Phone CAlumet 1122.

cutter; Whiting & Patterson Co., Philadelphia, a multiple head drill; and Rauch & Stoeckl Printing Co., Buffalo, a 3-knife trimmer.

#### Add Machines in Mid-West

Several firms in the midwest recently added offset or other equipment, according to an announcement made last month by Harris-Seybold Co. Stewart-Simmons Co., Waterloo, Iowa, put in a Harris 35 x 45" single-color offset press. H. M. Ives & Sons, Topeka, Kan., added a 17 x 22".

Keller-Crescent Co., Evansville, Ind., added two Harris 17 x 22s and a Seybold 64" cutter. Litho Press, Inc., Indianapolis, put in a 42 x 58" two-color offset press, and also a Seybold 64" cutter.

Douglas Offset Co., Detroit, added a 35 x 45" two-color offset press, and King-Smith Co., that city, added a 21 x 28" press. Michigan Lithographing Co., Grand Rapids, installed a 21 x 28" press, and Printing Arts Co., same city, added a 40" cutter. Detroit Legal News Co., expanded with the addition of a 21 x 28" press.

Lakeland Color Press, Brainard, Minn., added a 17 x 22", and Tribune Graphic Arts Co., Inc., Hibbing, Minn., installed a 21 x 28" press. Red Wing Advertising Co., Inc., Red Wing, Minn., added a 22 x 34" press, and two Minneapolis firms, Cargill, Inc., and Knit-O-Graf Pattern Co., each added a 17 x 22" press. Brown & Bigelow, St. Paul, put in a 50" cutter.

Greiner-Fifield Litho Co., Kansas City, Mo., put in a Harris 42 x 58" two-color press. Smith-Grieves Printing Co., same city, added a 35 x 45" two-color. Hall Brothers, same city, added a 64" cutter, and Concordia Publishing House, St. Louis, added a 22 x 34" two-color press. Epsen Lithographing Co., Omaha, added a 64" cutter.

In Cleveland, Federal Printing Co. added a 17 x 22"; Lezius-Hiles Co. a 22 x 34", and Ro Litho, Inc., a 21 x 28". Hess & Clark, Inc., Ashland, Ohio, added a 17 x 22", and Westerman Print Co., Cincinnati, added a 22 x 34". Nielsen Litho Co., Cincinnati, put in a 22 x 34" two-color.

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#### Seeking Stock Posters

Increased interest in "stock" 24sheet posters is reported by Outdoor Advertising Association of America. Inc., Chicago, in a letter mailed on July 21 to all lithographers and screen process poster producers. Outdoor plant operators make frequent inquiries to OAAA regarding sources of "stock" posters on specific local business classifications. In order to act as a clearinghouse for such information, OAAA is querying all poster producers to determine which of them carry "stock" 24-sheet posters and what types are currently available. Accompanying the letter from OAAA is a check-list on which poster producers are asked to check off the classifications of local business for which they have suitable "stock" 24-sheet posters on hand.

Any producer of "stock" 24-sheet posters who does not receive this questionnaire may contact L. P. Stanton, Outdoor Advertising Association of America, Inc., 24 West Erie Street, Chicago 10, for further information.

#### Foster Honored in Phila.

Hubert S. Foster, advertising manager of The Mead Sales Co., and The Mead Corp., recently received the Pioneers of Industry Award given annually by the Murrell Dobbins Vocational School, Philadelphia. The award is given to a man or woman in industry who has achieved leadership in crafts and industry "through his own efforts, without benefit of inherited wealth or position." Mr. Foster, whose headquarters are in Philadelphia, is a native of Bridgeton, N. J., and has been in editorial or graphic arts work for over half a century. He organized the advertising department of Mead in 1934.

The Mead external publication "Impressions," is part of his work, and he has done considerable etching on copper as an art form.

#### Porter Is Awards Judge

John T. Porter, manager of the Educational Services Department of American Type Founders, Elizabeth, N. J., was selected as one of the 28 leading industrial educators and representatives of industry to judge the Ford Motor Company's eighth annual Industrial Arts Awards competition, held at Dearborn, Michigan, from July 14-16. Mr. Porter is one of the three selected to judge the printing division. Fourteen divisions were set up in the Ford IAA program this year.

The judges awarded \$45,000, to the nation's top junior and senior high school craftsmen. Cash awards, totaling 730, ranged from \$20. to \$100. Thirty outstanding entrants and their instructors will receive three-day expense-paid visits to Detroit and Dearborn in September.

The winning projects will be exhibited at the Chicago Museum of Science and Industry from August 7 to October 4, and in the Ford Rotunda, Dearborn, the last week in September.

#### LNA Winners at Philadelphia

An exhibition of prize-winning lithographic material, recently selected in a nationwide graphic arts competition, was to be displayed from August 8 to 11 in the Burgundy Room of the Bellevue-Stratford Hotel, Philadelphia, during the 35th Annual Convention of the International Association of Printing House Craftsmen.

The display, which includes 252 winning pieces of the finest offset-lithography produced in this country in 1953, is sponsored annually by the Lithographers National Association.

The exhibition was being presented under the auspices of the Lithographers Association of Philadelphia.

#### Richard S. Rauh Dies

Richard S. Rauh, 60, executive vice president and treasurer of Bankers Lithographing Co., Pittsburgh, died July 17 from a heart attack suffered at Beach Haven, N. J. where he was on vacation.

He was a native of Pittsburgh, and had been prominent in the development of the Pittsburgh Playhouse and the city's symphony, and other civic projects.

## Trade Events

Intl. Assn. of Printing House Craftsmen, annual convention, August 8-11, Bellevue-Stratford Hotel, Philadelphia.

Nati. Asan. of Photo-Lithographers, annual convention and show, Sept. 22-25, Statler Hotel, New York.

National Metal Decorators Assn., annual meeting, Chalfonte-Haddon Hall, Atlantic City, N. J., Oct. 4, 5, and 6.

American Photoengravers Assn., annual convention and show, Oct. 11-13, Jefferson Hotel. St. Louis. Advertising Essentials Show, Hotel Biltmore, New York, Nov. 15-17.

Printing Industry of America, annual commention, Nov. 15-19, Statler Hotel, Detroit.

Printing Week, January 16-22, 1955. Everywhere.

Technical Assn. of the Graphic Arts, annual meeting,
Boston, May 9-11, 1955, Somerset Hotel.

## Litho Schools

CANADA—Ryerson Institute of Technology, School of Graphic Arts, 50 Gould St., Toronta, Ont., Canada.

CHICAGO—Chicago Lithographic Institute, Glessner House, 1800 S. Prairie Aws., Chicago 16, 181. CINCINNATI—Ohio Mechanics Institute, Cincinnati.

LOS ANGELES—Los Angeles Trade Technical Junior College, 1646 S. Olive St., Los Angeles 15, Calif. MINNEAPOLIS—Durwoody Industrial Institute, 818 Wayzata Blvd., Minneapolis 3, Minn.

NASHVILLE-Southern School of Printing, 1514 South St., Nashville, Tenn.

NEW YORK—New York Trade School, Lithographie Department, 312 East 67 St., New York, N. Y. OKLAHOMA—Oklahoma A & M Technical School, Graphic Arts Dept., Okmulgee, Okla.

ROCHESTER—Rochester institute of Technology.
Dept. of Publishing & Printing, 65 Plymouth Ave..
South Rochester 8, N. Y.

PHILADELPHIA—Murrell Dobbins Vocational School. 22nd and Lehigh, Philadelphia, Pa.

PITTSBURGH—Carnegie Institute of Technology, Dept. of Printing Administration, Pittsburgh.

SAN FRANCISCO—City College of San Francisca. Ocean and Phelan Aves., Graphic Arts Department.

ST. LOUIS—David Ranken, Jr. School of Mechanical Trades, 4431 Finney St., St. Louis 8, Mo. WEST VIRGINIA—W. Va. Institute of Technology. Montgomery. W. Va.

Trade Directory

Lithographic Tech. Foundation Wade E. Griswold, Exec. Dir. 131 East 39 St., New York 16, N. Y.

National Association of Photo-Lithographers Waiter E. Soderstrom, Exec. V. P. 317 West 45 St., New York 36, N. Y.

Lithographers National Association W. Floyd Maxwell, Exec. Dir. 420 Lexington Ave., New York 17, N. Y.

National Assn. of Lithe Clubs Frank H. Mortimer, Secy. 5917 33rd St., N. W. Washington 15, D. C.

Printing Industry of America James R. Brackett, Gen. Mgr. 719 15th St., N. W. Washington S, D. C.

International Assn. of Printing House Craftsmen P. E. Oldt, Exec. Sec'y. 307 E. Fourth St., Cincinnati 2. our story is simple . . .

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#### AUGUST, 1954

Aljen Associates	110	Graphic Plate Graining Co	106	Paper Manufacturers Co	Jun
American Bronzing Machine Works, Inc	June	M. Grumbacher, Inc	114	Paul & Co., J. C	Jul
American Graded Sand Co	100	Gummed Products Co	July	Photo Litho Plate Co	Jus
American Type Founders, Inc	83-84			Photo Litho Plate Graining Co., The	10
American Zinc Products Co				Pitman Co., Harold M	
Amsterdam Continental Types and		Hamilton & Son, W. C	July	Premier Graining Co	
Graphic Equipment	June	Hammermill Paper Co	-	Pressman's Ink Handbook	2
Analytical Measurements, Inc		Handschy Co., A. E		Printing Machinery Co	Inn
Anchor Chemical Co		H. & H. Prod. Co		Progress Lithographic Service	Inn
Anseo		Harris-Seybold Co		Pyroxylin Products Inc	
Azoplate Corp		Hill Rubber Co., Inc		Pyroxyna Products Inc	341
mapate coup.	2		60		
		Hoe & Co., R		Rapid Roller Co	2
Rahanak Salas Ca	27	Howard Paper Co		Rathbun & Bird Co., Inc	Jun
Babcock Sales Co		Hunt Co., Philip A	July	Reliance Electric & Engineering Co	5
Baker Reproduction Co				Repro Graphic Machines, Inc	Jun
Bartels, Gordon				Roberts & Porter, Inc	
Baum, Inc., Russell Ernest		Ideal Roller & Manufacturing Co	July	Robertson Photo-mechanix, Inc	1
Bensing Bros. & Deeney		Illinois Zinc Co	12	Rogers Co., The Harry H	Jul
Bingham's, Sam'l, Son Mfg. Co		International Press Cleaner & Mfg. Co	96	Roll-O-Graphic Corp	Jul
Books and Other Aids		International Paper Co	6		
Bridgeport Engravers Supply Co	86	Interchemical Corp., Printing Ink Div	June		
Brown Paper Co., L. L	June	Intertype Corp	4	Schlanger, K	11
Brown & McEwan, Inc	July			Schlanger, M	Jul
Buckbee-Mears Co	112			Schmidt, H., & Co	
		Kendall Mills	lune	Schultz, H. J	
		Kimberly-Clark Corp		Scranton Plastic Laminating Co	
C.W				Scriber Specialties	Jul
California Ink Co		Kleen-stik Products, Inc		Senefelder Co	Cove
Cambridge Instrument Co	-	Knox Soap Co	11	Siebold, J. H., & G. B., Inc	Jun
Cantine Co., Martin3rd				Sinclair & Carroll Co	Jun
Central Compound Co				Sinclair & Valentine Co	6
Champion Paper Co		Lawson Co., E. P	25	Spring Chemicals Inc	Jun
Chemeo Photoproducts Co	June	Leedal Stainless Steel Products, Inc	100	Strathmore Paper Co	7
Chicago Litho Plate Graining Co	110	Levey, Frederick H., Co	June	Stevenson Photo Color Separation Co., The	11
Consolidated Photo Engravers and Lithog-		Litho Chemical & Supply Co	July	Strong Electric Corp	2
raphers Equipment Co	June	Lithographic Plate Graining Co. of		St. Regis Paper Co	2
Crescent Ink & Color Co	July	America	102	Sullebarger Co., E. E	11
Curtis Paper Co	June	Lithographic Technical Foundation	16	Sullebarger Co., E. E	
		McAdams & Sons, John	June	144 Colorate State Colored Col	
DBA Products Co., Inc	80	Macbeth Are Lamp Co	90	Tickle Engineering Works, Inc., Arthur.	Jul
Dennison Mfg. Co			14	Toledo Lithograin & Plate Co	11
Dexter Folder Co	108	Mallinekrodt Chemical Works			
Direct Reproduction Corp	June	Mathiessen & Hegeler Zinc Co	July		
Driscoll & Co., Martin	July	Maxwell Paper Co	July	Uniform Graining Corp	11
duPont de Nemours & Co., E. L		McLaurin-Jones Co	July	United Mfg. Corp	11
		Mead Corp., The	68	United Mig. Corp	
		Michle Printing Press & Mfg. Co	92		
Eastman Kodak Co	51	Miller Printing Machinery Co	July		
Eastman Mouak Collins	19.8	Minnesota Mining & Manufacturing Co	21, 78	Vulcan Rubber Products, Inc., a subsidiary of Reeves Brothers, Inc	Jun
		Mohawk Paper Co		of Reeves Brothers, Inc	
		Moore Laboratories			
Falulah Paper Co	98	Mort Co., Ralph H			69.6
Fitchburg Paper Co	30	Mueller Color Plate Co		Wagner Lithe Muchinery Div	74-0
Flint Ink Co., Howard	June	Mucher Color Flate Co	June	Warren Co., S. D	10-1
Forney's Inc	June			Wesel Mfg. Co	Jul
Fox River Paper Corp	8, 9			Western Litho Plate & Supply Co	10
Fraser Paper, Ltd		National Assn. of Photo-Lithographers	28	Weston Co., Byron	Jun
		National Carbon Co., Div. of Union	July	West Virginia Pulp & Paper Co	Jun
		Carbide & Carbon Co		Whale Safety Paper Co	Jun
		National Steel & Copper Plate Co	94	Willy's Plate Graining Corp	11
Gegenheimer Co., Wm	July	Nekoosa Edwards Paper Co	July	Wilson Printing Ink Co., Ltd., W. D	11
General Plate Makers Supply Co	June	Norman Willets Graphic Supply Co	88	Winsor & Newton, Inc	10
General Research & Supply Co	July	Northwest Paper Co	July	a more de messant amortant annotation de marche de march	
Gevaert Co. of America Inc	10	nuAre Co	June		
Godfrey Roller Co	June			Young Bros. Co	Jun
Goera American Optical Co., C. P					
Goodyear Tire & Rubber Co	7	Offen & Co., B	July		
Graphic Arts Corp. of Ohio	98	Oxford Paper Co		Zarkin Machine Co	Jun
Graphie Arts Machinery	114	Oxy-Dry Sprayer Corp		Zarwell & Becker	Jul



ART LITHO CO., Houston, sent in a subscription last month, accompanied by a Texas-size piece of currency. It was for One Million Houston Bucks. It was one of the big bills issued as part of the whoop-de-do about Houston attaining the one million mark in population. (It still didn't buy a subscription—but they have some U. S. money down in Texas, too.)

\*

More than 23,600 guests were registered during Champion Paper's open house events recently at Hamilton, Ohio, Canton, N. C., and Pasadena, Texas.

\*

First day covers for the special U. S. postage stamp honoring George Eastman were sent out to publications and others by Eastman Kodak Co. last month. You've probably seen these stamps on mail recently.

\*

George A. Poole, Jr., president of Poole Bros., Inc., Chicago, has been elected a member of the board of directors of the Univ. of Chicago, of which he is an alumnus. Mr. Poole is also a member of the board of Chicago's United Charities and the American Red Cross, Chicago chapter. On various occasions he has directed fund raising campaigns among printers and lithographers.

\*

Richard Hankel, senior partner in the Hankel-Pfister Printing Co., Chicago combination firm, scheduled an eight-week safari in Africa, starting July 27. Flying by TWA to Brussels, he planned to proceed to the Belgian Congo, Tanganyika, Uganda and Kenya, armed with a camera with which he hoped to bring back 5,000 feet of color film. Accompanying him was Dr. Leander Riba, noted Chicago surgeon and big game hunter, who will handle the shooting irons when necessary, Mr. Hankel said. They also planned some scientific studies of African pygmy and giant races. Although now "getting along in years," Mr. Hankel is an ardent devotee of the outdoor life. At one time he headed Chicago's famous Polar Bear Club, whose members enjoyed their daily dip in Lake Michigan during the coldest winter months.



## Tough Going ...

MOST of the time selling is real rough going. But regular and consistent advertising helps, — helps the salesman sell more, sell faster, sell better. Now, if it be in the field of lithography where you want to do a better sales job, consider advertising in

#### **MODERN LITHOGRAPHY**

175 FIFTH AVE.

NEW YORK 10, N. Y.

Member, Audit Bureau of Circulations

# Plan for & \*\* Quality \*\*

photo by Edw. C. Wilson, APSA

High-pressure selling has its place. But so does the "low-pressure" approach of conservative, quiet persuasion on beautiful coated paper. People travel far to bask in pastoral scenes. And the let-up pitch wins many games in business as well as baseball . . . For punch or persuasion, always plan for quality in your printing. You can get it with Cantine's Coated Papers.



THE MARTIN CANTINE COMPANY, Specialists in Coated Papers Since 1888
SAUGERTIES, N. Y. Branches: NEW YORK and CHICAGO (In Los Angeles and San Francisco: Wylie & Docts)

LETTERPRESS: Hi-Arts, Ashokan, M-C Folding Book and Cover, Zena, Catskill, Velvetone, Softone, Esopus Tints, Esopus Postcard. OFFSET-LITHO: Hi-Arts Litho C.1S., Zenagloss Offset C.2S. Book and Cover, Lithogloss C.1S., Catskill Litho C.1S., Catskill Offset C.2S., Esopus Postcard C.2S.



Longer shelf life has been proved by age tests of Harris plates. You can keep plates safely in stock longer and reduce your inventory worries.



No teoring, stretching, kinking. Rugged sheetaluminum Harris plates can be mounted or removed with no more care than regular plates.



Print from both sides \_ if you are careful. Economical Harris plates are coated on both sides, give you extra savings on plate costs.

1990 Mudalitish 1990 Mudalitish 1990 Mudalitish 19944D Mudalitish 321 Davydown 323 Davydown 324 Davydown 125 Ausberderfor 17 x 22 Welsonderfor 17 x 22 Welsonderfor 17 x 22 Welsonderfor 17 x 23 Welsonderfor 17 x 24 Securit	All Styles 11-1/2 = 90-1/4 15-1/4 = 20-1/3 20-1/4 = 20-1/3 10 = 16 10 = 17-1/2 16-1/3 = 20-1/2 20-2/4 = 27-4/4 27-1/3 = 20-5/4 27-1/3 = 28-5/4 25-3/4 = 31 19-3/4 = 33 25-1/2 = 36	PRICE PER PLATE .50 .69 .1.15 1.65 .50 .1.10 1.00 1.10 1.20 2.50 2.75 1.50 2.78 2.00
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Cash savings as well as convenience. Sizes and prices are shown above. Why not order your first box of 50 Harris sensitized plates today?



Harris-Seybold Company, Chemical Division, Dept. A, 5308 Blanche Ave., Cleveland 27, O.

Send me complete details on new Harris sensitized plates, also the name of my nearest dealer.

Mr		
Company		
Street		
-	-	



# Harris announces its own complete line of sensitized sheet-aluminum plates

Here at last are photo-offset plates that combine the convenience of "ready-coats" with the ruggedness of conventional plates. These are *Harris* plates—sensitized, grainless, sheet-aluminum.

Pre-Sensitized to save time and money in platemaking

Grainless to give sharp, clear reproduction Sheet Aluminum to prevent stretching, tearing or kinking

The new Harris plates can print halftones up to 300-line, holding shadow areas open and retaining highlight dots. They produce better solids, brighter colors. And this quality can be sustained from start of run to finish!

These heavy-gauge, sheet-aluminum Harris plates are processed through 17 separate chemical baths during manufacture. This technique actually fuses the diazo coating with the sheet aluminum as a piece of the metal. It won't break away.

You need only five minutes from package to press. No counter etching, no pre-etching, no whirling, and no special equipment of any kind.

Harris plates are relatively unaffected by temperature or humidity changes. Because "aging tests" have proved their longer shelf life, you can keep plates longer and reduce inventory worries.

A bold, easy-to-see black image on the plate leaves no doubt as to what will print on a press sheet. You can easily make corrections, too. Make additions with an ordinary lead pencil or by marking with a sharp stylus and rubbing press ink into the area. Delete with a clean, soft eraser, dipped in fountain solution before using.

Compare the many savings offered by new Harris sensitized aluminum plates. Call the Harris chemical dealer nearest you for immediate delivery or mail the coupon for complete details.

## HARRIS-SEYBOLD COMPANY



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